

SOUND . LIGHTING . VIDEO . MUSIC . PERFORMING

Mobile Beat

THE MOBILE ENTERTAINMENT MAGAZINE

ISSUE 121 MAY 2009

www.mobilebeat.com

THE KIDS ARE ALRIGHT!

Tools for Entertaining Youth

3 KEYS TO SUCCESSFUL EVENTS

BOOK MORE SCHOOL DANCES

YOUTH MUSIC:
A POSITIVE APPROACH

HOW TO ADD FUN WITH BUBBLES,
GAMESHOWS & MORE

MITZVAHS AND RECEPTIONS

Resisting Recession

ADJA
NEWS
INSIDE

\$4.95 US \$6.50 CAN



05

0 56698 99719 1



SEE PAGE 8
FOR DETAILS



MBLV.09
Rock Solid

THE TOP 200
Your Essential Song List

Numark HDMix
Hercules Control Steel
Martin Mania SCX800
& Magnum 2500 Hz
The Tattletale

REVIEWED

Pioneer

Pioneer
PRO DJ

No Gimmicks

Just pure sound quality, comfort and strength



- High quality frequency response for unmatched clarity and ultra defined audio
- High sensitivity and high maximum input (3 500 mV) means no distortion even at high volumes
- High flux magnets for perfect sound resolution
- Durable Lightweight magnesium swivel/fold mechanism for comfortable prolonged use
- Convenient stereo/mono switch for single ear monitoring

Pioneer
PRO DJ
2009
AUTHORIZED
DEALER

Try on a pair at your local
Authorized Pioneer Dealer today
or visit www.pioneerprodj.com

HDJ-2000
Premier Professional Headphones

1000 WATTS



K12

Introducing K Series

Quite simply the most powerful, technically advanced, sonically accurate portable system ever created. And all at a price that's less than you're thinking.

You're about to change the way you think about lightweight powered loudspeakers. The K Series includes four models, each with 1000 watts of pure QSC power, extensive DSP like DEEP™, Intrinsic Correction™ and GuardRail™ and 15 more extraordinary, innovative, new features.

Visit your favorite QSC retailer to hear for yourself why the K Series is The New Standard in powered loudspeakers.

qscaudio.com



K8

K10

KSub

K12 shown as monitor

K SERIES The New Standard

QSC

Passionate About Sound

Contents

ISSUE 121 MAY 2009

www.mobilebeat.com

Features

THE KIDS ARE ALRIGHT!

46

How to Book
More School Dances
STEPS TO BETTER MARKETING

48

Youth Events:
Accentuating the Positive
PLAY SOMETHING WE CAN DANCE TO

50

Get Ready to Bubble!
MORE PLAY MORE PAY

54

3 Keys to Success with Kids
THE DJ COACH

54

Send Yourself
to Summer Camp
THE "CAMPARDY" EXPERIENCE

Plus:

30
MOBILE BEAT TOP 200+

32

Rock & Roll Redux Part 2

44

Using Online Technology to Keep In Touch

57

Recession-Proof?
Mitzvahs & Receptions

**ADJA
NEWS
PAGE 37**

8

MOBILE BEAT TOUR 2009

16

Rock Solid • MBLV.09 RECAP

20

CONFessions OF AN EXPO JUNKY

Departments

6 **TRACK ONE**

12 **IT'S HOT**

14 **E-BEAT**
HERCULES CONTROL STEEL

24 **CROWDPLEASER**
RON DANTE: HITMAKER REVEALED

28 **PRODJFILES**
HANNAH ZAIC

36 **BUSINESS CHOPS™**
PLAYING THE PRICING GAME, PT.1

37 **ADJA NEWSLETTER**

58 **THE SCOOP**
58 **FURMAN PL-PRO DMC**

59 **NUMARK HDMIX**
60 **MARTIN SCX800 BARREL ROLLER**
61 **MARTIN MAGNUM 2500 HZ HAVER**
62 **TATTLETALE WIRELESS SECURITY**

66 **CHANGING PUBLIC PERCEPTION**
TIME FOR ADVANCED ED

63 **SHOWCASE CLASSIFIEDS**
65 **ADVERTISER INDEX**

AMERICAN AUDIO GIVES YOU THE
DJ's CHOICE

PLAY _CD

_MP3

_MIDI SOFTWARE

AMERICAN AUDIO
 INTRODUCING—
RADIUS 1000

\$399.99*

Whether you DJ with CDs or a computer, the American Audio, Radius 1000 will help you achieve the next level!

MAIN FEATURES:

- Plays MP3, CD & CD-R discs
- MIDI software compatible via USB (Control up to 8 MIDI channels at once)
- Display shows track titles and artist from ID tags when played
- Advanced cueing with track searching by frame (not by each second)
- Quick MP3/CD recognition
- Track and Folder Search
- Advanced Track Search: Search for a new track while one is playing & many more pro features @ www.americanaudio.us

MORE NEW PRODUCTS:



SDJ2 \$399.99*
 Dual SD Card Player & Mixer In One!

VERSA PORT \$119.99*
 Analog to Digital 4x4 Sound Card w/ Mic & Headphone Level!

©2009 American DJ® Los Angeles, CA 90040 • Specifications subject to change without notice • *Pricing in U.S. Dollars. Dealer Price May Vary.
 Distributed in Canada by: Sounds Distributions, Toll Free: 800.316.SOUND Local: 416.299.0665 Email: sdinfo@sounddist.com



QUALITY, AFFORDABLE & RELIABLE
 Products From A Company You Can Trust!

800.322.6337 / info@americanaudio.us
 Contact us today to get the NEW 2009 American Audio catalog or for an Authorized Dealer in your area.

Join Us On The:

RADIUS TOUR

Go To:
www.americanaudio.us
 For Tour Dates In Your Area!

AMERICAN AUDIO
www.americanaudio.us

Fun and Games = Serious Business

Those of you who have regular clientele in the youth event market know what I mean by the title above. When you can successfully entertain groups of young people, you have the very real possibility of reliable, annual and even more frequent gigs that can keep certain dates on your calendar constantly colored in. Thus one primary focus of this issue: how to do kids events better.

We start with Tom Quiner on how to get more school gigs to begin with. In his regular music column, Jay Maxwell brings his faith-based perspective to bear on the pressing issue of appropriate music, and, I think, provides some great advice for all youth-event DJs, no matter what their creed. Next, it's the first of a couple of practical examples of how to get a

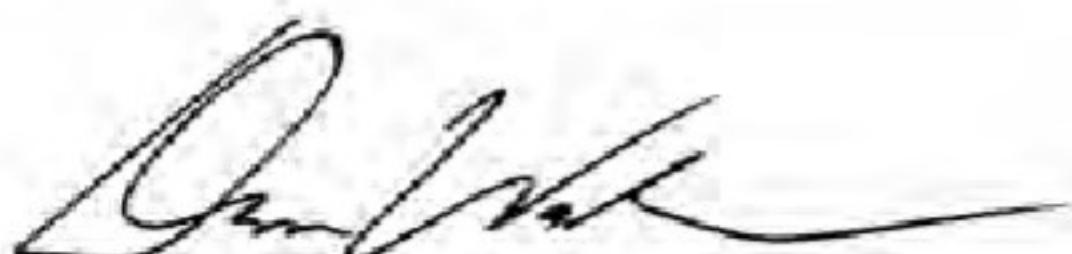
piece of the kid gig pie, with a look at the hot new trend of bubble parties. The DJ Coach (Paul Kida) then gives us some helpful basic techniques for "crowd control" at youth functions. Finally, the other example of a unique approach to a specific youth segment--primarily, kids at summer camps--comes by way of Keith Alan explaining his "Campardy" mobile game concept.

Serious business, eh? Well, yes, and at least one major type of youth-oriented party seems to be holding steady in demand, even during the current economic trials and tribulations; that is, the bar/bat mitzvah. Michael Edwards takes a look at how these events, as well as wedding receptions, can still provide reliable income streams.

The other major topic of this issue also involves fun and games, mixed with serious business. We give you a rundown of the most recent Mobile Beat Las Vegas show, MBLV.09. It will be clear that this yearly gathering continues to be an important time for entertainers to get together for the purposes of personal enjoyment and business improvement.

And last but certainly not least, the big news: The Mobile Beat show experience is going on tour! We're bringing a tasty morsel of the big Vegas pie to a major city in your region. Turn straight to page 8 if you can't wait to find out more about this incredible new offering from your friends here at Mobile Beat and ProDJ Publishing.

Dan Walsh, Editor In Chief



M A Y 2 0 0 9

MOBILE BEAT

ISSUE No. 121

Publisher

Ryan Burger - ProDJ Publishing

Editor in Chief and Managing Editor

Dan Walsh

Advertising Director

Andy "Cubbie" Powell

Art Director, Production

Adam M. Rothberg

Circulation Manager

Kitty Harr

Gear Guide Coordinator

Jake Feldman

CONTRIBUTORS:

Bret Agard • Jay Maxwell • Mike Fischer • Stu Chisholm
 Rick Ellis • Larry Williams • Tom Quiner • DJ Amy D • Michael Edwards
 Paul Kida, The DJ Coach • Brad Dunsbergen • John Stiernberg
 Marc Andrews • Marti DeBergi • J. Richard Roberts • Keith Alan
 Anthony Barthel - *Special Editorial Consultant* • Thomas Edison

Mobile Beat Mobile Entertainer Shows

and Conferences Producer

Michael Buonaccorso

HOW TO REACH MOBILE BEAT:

TO ADVERTISE, CALL 515-986-3300 x304

For subscriptions, address changes or back issues go to <http://www.mobilebeat.com> or contact Mobile Beat by mail at: P.O. Box 42365, Urbandale, IA 50323

Back issues of Mobile Beat (if available)
 \$5 (in Canada: \$6, U.S. funds)

Shipping address:

ProDJ Publishing • 807 N. Park • Grimes, IA 50111
 Tel: 515-986-3300 • Fax: 515-986-3344
 E-mail: webmaster@mobilebeat.com
 Web: www.mobilebeat.com

Mobile Beat (ISSN# 1058-0212) is published by:

ProDJ Publishing (BC Productions, Inc.)
 P.O. Box 42365, Des Moines, IA 50323
 January, March, May, July, September,
 November, December (7 issues per year).

Ground shipments to: 807 N. Park • Grimes, IA 50111
 Periodical postage paid at Grimes, IA and additional mailing locations.

Subscription rates – U.S. and possessions: \$25 for 1 year, \$45 for 2 years and \$65 for 3 years.
 Canada: \$35 for 1 year, \$55 for 2 years and \$75 for 3 years. All other countries: \$60 per year.
 Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to
 Mobile Beat • P.O. Box 309 • East Rochester, NY 14445.

Copyright © 2009 by ProDJ Publishing
 All rights reserved. Reproduction of copy, photography,
 or artwork prohibited without permission of the publisher.
 All advertising material subject to publisher's approval.

The weight is over!



The all new X-Series™ derby effects shed pounds and don't break a sweat!

How: Plenty of LEDs, no heat, little power consumption.

Result: Sleek look, endurance, always cool.

So light, you'll want to Stack 'em up!



KINTAX
Only 6lbs!



DOUBLEX
DERBY
Only 6lbs!



DERBY
Only 4lbs!

Buy 1
get a FREE
stacking bracket!

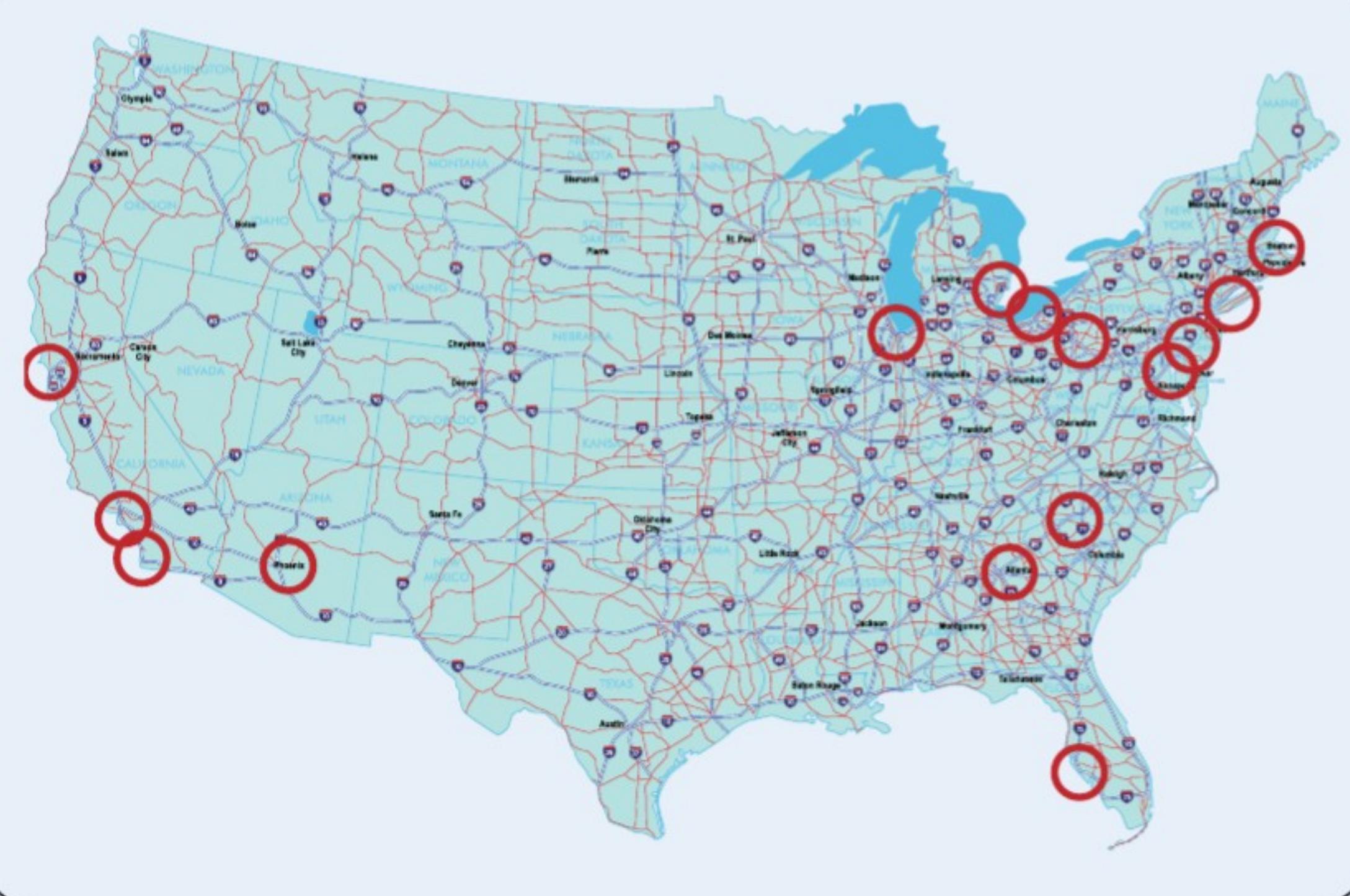
CHAUVENT
Value • Innovation • Performance
www.chauvetlighting.com

Pioneer

PRO DJ PRESENTS



MOBILE BEAT TOUR 2009



MOBILE BEAT ON TOUR? HOW DOES A MAGAZINE GO ON TOUR AND WHY?

It's true: Mobile Beat is touring the US this summer. How? By bringing the educational content of Mobile Beat Magazine and the Mobile Beat DJ Show to you, presenting seminars in an intimate local setting--in short, making it easier for more DJs around the country to get the "Mobile Beat experience" without having to go far from home. We're packing up our Pioneer ProDJ Wheels and rolling into fifteen cities this August and September, backed by the awesome assembly of sponsors who have made this tour possible.

The tour serves a number of valuable purposes. One is to encourage and help to instill a higher level of professionalism within the mobile entertainment profession, as a whole. Each tour stop is designed to give local DJs a taste of the national scene by providing instruction and personal interaction with the industry's acknowledged leaders. We also hope to whet DJs' appetites for the full-on show event: the Mobile Beat Las Vegas 2010 Show.



Eleven of the fifteen tour stops will be at the popular chain, Dave & Busters, considered by some to be the equivalent of Chuck E. Cheese for adults! A separate meeting room at each location will be used, with snacks and unlimited coffee, soda and tea provided by our industry partners. The other venues will vary but will offer similar accommodations.

All tour stops will feature seminars similar to those at our Las Vegas DJ conferences, including many of our previous well-known conference speakers along with some new names. Presentations by some of our sponsors will be included, as well as time for networking with DJ professionals from your area, company reps, and other industry members in

Pioneer

PRO DJ

Laser



DigiGames

attendance. Doors will open at 6:00 PM and the event should wrap up between 9:00 and 10:00 PM each time. All of the events are being held Sunday through Thursday; see below for specific dates and locations.

Additionally, look for updates from the road to be posted online right from the tour, as well as a great recap in a fall issue of the magazine. Look for more information at MobileBeat.Com.

And remember, to get the maximum benefit from this FREE Mobile Beat event coming to your area, please go to MobileBeat.Com to PRE-REGISTER now!



CITIES • VENUES • SPEAKERS

PLEASE NOTE: info subject to change without notice.

For maps and directions to each location, go to www.mobilebeat.com/mb-tour/ (or just click the tour suitcase on our home page), then follow the link to "locations mapped out"

WEST COAST

- | | |
|-------------------------------------|--|
| Aug. 9 Phoenix | Dave & Buster's • 21001 N. Tatum Blvd # 44, Phoenix, AZ |
| Aug. 10 San Diego | Dave & Buster's • 2931 Camino del Rio North, San Diego, CA |
| Aug. 11 Los Angeles | Dave & Buster's • 20 City Blvd West, Building G, Suite 1, Orange, CA |
| Aug. 13 San Francisco | Dave & Buster's • 940 Great Mall Dr, Milpitas, CA |

ANDY EBON: NEW SOCIAL MEDIA ESSENTIALS

A sampler seminar covering the various web-based and new technology communication vehicles, and how one can best use them to communicate with clients, prospects, and peers. Will discuss services such as LinkedIn, FaceBook, MySpace, Text Messaging and Blogging.

SCOTT FAVER: NETWORKING & YOUR PERFORMANCE

Work your net. It's network: not net sit, net eat, or net show...it's netWORK. Scott Faver, The Game Master, takes the mystery out of networking, and shows you with concrete examples how to build a network, establish and maintain relationships, minimize your marketing dollars, and maximize your exposure! See why hundreds of DJs attend "Breakfast with the Game Master" at 6:00 AM (!) at the Mobile Beat Las Vegas Shows.

DAVE VAN ENGER: WEDDING TWISTS

Explore unique ways of conducting the traditional parts of the wedding like the toast, introductions, cutting the cake and more. Do you have a one of your own to share? Come ready to participate and learn at this interactive seminar.

NORTH COAST

- | | |
|----------------------------------|---|
| Aug. 16 Chicago | Dave & Buster's • 1030 N. Clark, Chicago, IL |
| Aug. 17 Detroit | Dave & Buster's • 45511 Park Ave, Utica, MI |
| Aug. 18 Cleveland | Dave & Buster's • 25735 1st St, Cleveland, OH |
| Aug. 19 Pittsburgh | Dave & Buster's • 180 Waterfront Dr East, Homestead, PA |

ANDY EBON: NEW SOCIAL MEDIA ESSENTIALS

(See description above.)

JIM CERONE: THE PERFECT HOST

Who "hosts" your parties? You should! Known throughout the DJ industry as The Perfect Host, Jim Cerone will give you the Top 10 Qualities you need to successfully host your events. The Perfect Host, Part 1 is the foundation of Jim's series of seminars. You'll learn how to do Show Prep, how to use the Preamble and how to head off T.R.O.U.B.L.E. Stop "doing gigs" and start hosting parties!

DAN GOLDSMITH: DISTINCTIVE LIGHTING UP-SALES

The hottest trend in mobile entertainment these days is producing lighting

rpm Top Hits U.S.A.



FRANKENSTAND

packages that not only add to your show, but add to your bottom line as well. In this jam-packed seminar you will learn about different options for custom gobo projection, creating exciting up-lighting packages, and adding value and appeal to your existing dance floor lighting packages. From "clubby" to elegant and always profitable, get started making money with distinctive lighting packages that will get you noticed!



SOUTH EAST

Aug. 30 Charlotte

Dave & Buster's • 8361 Concord Mills Blvd, Concord, NC

Aug. 31 Atlanta

Dave & Buster's • 2215 D and B Dr SE, Marietta, GA

Sept. 1 Tampa

Renaissance Hotel Intl Plaza • 4200 Jim Walter Blvd, Tampa, FL

DANNY BREWER: 10 STEPS TO RUNNING A SUCCESSFUL DJ BUSINESS
An essential overview to help you develop, maintain and grow your service. This discussion will cover developing and following your business plan, customer service, sales calls, organization and networking.

TOM HAIBECK: HOW TO EMCEE A WEDDING RECEPTION

Do you charge extra for your services in emceeing a wedding reception? You should. Best-selling author Tom Haibeck (Wedding Toasts Made Easy and The Wedding MC: A Complete Guide to Success for the Master of Ceremonies) will walk you through the key steps involved in planning the event and delivering an outstanding performance as a wedding host.

DR.DRAX: TECHNOLOGY IN THE 24TH CENTURY

Dr. Drax is recognized as the foremost authority on technology in the DJ industry. His expertise and insight has led many DJs to invest wisely in technologies that have expanded their business. In this seminar, Drax will talk about trends and new directions in the delivery of our entertainment services. He will cover where we have been, where we are, and where we are going, including the core elements that every DJ should be adopting. There will be a Q&A session at the conclusion, so bring your questions. Come hear what the future holds in store for you!

TOUR PROMO VIDEO NOW ONLINE

For an exciting quick taste fo what's in store for you at the Tour stop nearest you, go to MobileBeat.com and click on the "2009 Tour Video"



GET AHEAD OF THE GAME!

While each Mobile Beat Summer Tour stop is a FREE event, PRE-REGISTRATION is highly recommended to avoid delays upon arrival. Those pre-registered will also receive extra discounts and offers. Go to MobileBeat.com ASAP to pre-register for this FREE event at the location nearest you.

No phone calls, please.

Pioneer

PRO DJ

Laser



DigiGames

ABOUT THE EVENT SPONSORS . . .

PIONEER PRODJ PRESENTS...

"Pioneer has come on as the top sponsor of the tour and Mobile Beat is thrilled," says Ryan Burger, Publisher of *Mobile Beat*. "They are a driving force in the DJ industry and we are excited to have their DJs opening up the night for each of the tour stops. Attendees to the tour will come in to an awesome social event with Pioneer VJs spinning on the DVJ's and the SVM-1000." This is a great chance for DJs to see about making the move into being a Video Jockey with some of the best in the country doing demonstrations that you can see really close up. Whether you're a working club DJ or make the rounds as a mobile DJ, Pioneer Pro DJ (www.pioneerdj.com) offers the highest quality, highly regarded, industry standard DJ gear available.



DJ Jay Brannan

X-LASER BEAMS IN

X-Laser is known for its innovative products such as the Axis, Skywriter, and new XTRGY-A Pyro RGY—all new lasers hand built, quality tested, supported and certified here in the US. Check out more information on x-laser www.x-laser.com.

ADJA PROVIDES MAJOR SUPPORT

"ADJA is excited to once again take a lead role in bringing high-quality educational content to mobile DJs," says DJ Dr. Drax, President and Executive Director. "We have always said that we would help educate DJs nationally, regionally and locally. We are pleased to have our excellent local chapters participating and assisting *Mobile Beat* for many of the stops on this exciting tour. Look for ADJA and *Mobile Beat* to continue to lead the way in bringing the DJs together with exceptional educational and networking opportunities because, 'When We Work Together, Imagine What We Can Do!' See www.adja.org for more info."

TOUR SPINS WITH RPM TOP HITS USA

RPM Top Hits USA offers weekly or monthly music services for professional DJs, often providing the

hits often before they're available to the general public. Thousands of club, mobile and radio DJs depend on RPM for the latest hits. And now, with their new MP3DVD service, you can receive ALL Top Hits USA discs produced each month on one DVD-ROM in MP3 format, for one low price. All tracks come pre-tagged, saving valuable time. Get a FREE sample today at www.tophitsusa.com, or call 248-647-1068.

"We are thrilled to be part of Mobile Beat's first-ever tour!" says Lauren Soukup, Account Exec at Top Hits. "Mobile Beat in Las Vegas was a great opportunity for us to showcase our amazing new MP3 DVD service and meet a lot of fantastic DJs."

DJS PRO AUDIO SUPPLIES TOUR

Rob Kuron, DJS President, says "DJS Pro Audio and Lighting is getting on the bus with *Mobile Beat Magazine* and visiting as many cities as we can. For the ones we can't make, we will make sure we send the swag and good deals in our absence. We invite you to look around our web site at www.djspro-sales.com, and have confidence when you purchase equipment from us, knowing that you are purchasing from *real people* with *real store fronts*. We will be here to service you if you have a problem. We will be here for years to come for all of your Pro audio and lighting, DJ, VJ and KJ needs. As we continue to grow, the customer will always be our first priority."

DIGIGAMES BRINGS THE FUN

Excited to continue their productive partnership with ProDJ Publishing, DigiGames will be a major sponsor of the tour. They will also supply National Rep and Spokesperson Rob Johnson as Event MC for the entire tour!

DigiGames is an industry leader in Gameshow Systems, and keeps pushing the technology of fun further forward. Their commitment to excellence and rapid growth allows entertainers throughout the world to take their business to the next level. The latest products will be available for hands-on demonstrations. Check the company out at www.triviaproducer.com.



rpm Top Hits U.S.A.



Pioneer
PRO DJ



THE FROG SETS IN

Froggy's Fog has everything you need to create that all-important atmosphere for your lighting to look its best, like Low-Lying Fog, Quick-Dissipating Fog, Haze Machine Fluid, and the "Best Fog Machine Fluid on the Market." Froggy's Fog is known for its Long-Lasting Swamp Juice with hang times that keep our customers coming back time and time again. In contrast, our Fast Fog is a quick-dissipating blend that is a great solution for buildings equipped with optical fire alarms.

Froggy's Fog products are compatible with virtually any machine that uses water-based fog machine fluid. We also carry a line of oil-based products for use in compression-based oil machines. Check out our compatibility charts at www.froggysfog.com or give us a call anytime.

OPEN AIR ROLLS CAMERA

Open Air Entertainment LLC chose Mobile Beat Las Vegas 2009 for the successful worldwide debut of the Open Air Photobooth™.

Creator/developer

Nick Andrews, a mobile entertainer in southern California for 10 years, saw a need to incorporate a digital photo booth into his services. Unable to find a suitable one, Nick decided to create his own: the Open Air Photobooth. DJs at Mobile Beat confirmed what Nick had known for months: The Open Air Photobooth fills the need for an ultra-compact, versatile, eye-catching photo booth, which can produce substantial supplemental income. Go to www.OpenAirPhotobooth.com to find out how to add the fun of picture-taking to your events.



FRANKENSTAND ON THE RISE

Dr. Frankenstand says, "Taking the Mobile Beat trade show on the road is a MONSTER of an idea! Frankenstand stands behind this new adventure and is excited to show off its Powered Speaker Stands to all of the 'villagers' along the route." Invented by a DJ for DJs, Frankenstands, the easy-open, easy-up, powered speaker stands are going to be showing their stuff on the tour—and you will not want to miss the spectacle. See www.frankenstand.com for more. **MB**



FRANKENSTAND



MINI MEGA

American DJ has added a new, smaller-sized model to its popular Mega Bar Series of LED color bars. Like the company's original Mega Bar LED, the new **Mega Bar 50 RGB** is an ultra-bright DMX-compatible RGB mixing bar that creates smooth, rich color washes on walls, stages and performers. But at 1.5 feet in length, it's half the size of the original Mega Bar—and less than half the price—making it great for smaller venues and budget-conscious DJs.

Equipped with a total of 126 10mm LEDs (42 red, 42 green and 42 blue), the Mega Bar 50 RGB offers the same lamp density—and brilliance—as its larger cousin. It can be used with a DMX controller to blend an infinite palette of RGB-mixed colors and control other features, such as 0-100% dimming and a color strobe effect. 7 DMX channel modes are available. The Mega Bar 50 RGB can also produce a rainbow of

colors and other eye-popping effects without a DMX controller, thanks to its exciting built-in programs and 6 stand-alone operating modes. Much more info can be found at www.americandj.com.

LED QUARTET

As working DJs make the big switch to LED lighting and special effects, **American DJ** has come up with an easy, economical way for mobile entertainers to become part of this growing revolution. The new **LED FX Pak II** is an affordable combo package of four easy-to-use LED effects that provides mobile entertainers with an instant light show. The LED FX Pak II brings together American DJ's Revo I, a compact multicolored intelligent moonflower featuring eye-popping red, green, blue and white LEDs; Electra LED, a powerful LED version of the company's classic scanning moonflower; TRI Pearl LED, a high-output DMX moon-



GETTING THE RIGHT CHAUVET

Please take note that the photo of the **CHAUVET** light fixture included with our NAMM report in the last issue of Mobile Beat (March 2009, #120, page 13) did not match with the fixture mentioned in the article. While the text mentioned the new Q-Spot 150 LED, the photo was actually of a Q-Spot 152. The correct photo is included here.

The **Q-Spot 150 LED**, one of CHAUVET's many LED updates to traditional fixtures, is a 9 or 11-channel DMX-512 LED moving yoke featuring pan movement of 530° and tilt of 270°; a color wheel with 8 colors + white, and a rainbow color spin effect at variable speeds; a variable speed rotating gobo wheel with gobo shake; 7 interchangeable, "slot-n-lock" gobos, plus an open setting; a 3-facet prism; variable electronic strobing and dimming; and much more. Go to www.chauvetlighting.com for more info.

WINNING DASH

In other CHAUVET news, for the third consecutive year, the lighting manufacturer has earned a "best of" class award in Club World magazine's annual competition for the nightclub industry. CHAUVET's **COLORdash Batten™** was named Best LED Product for 2009, during the Winter Music Conference held in Miami in March. CHAUVET was also a finalist in the Best Lighting Product with its Q-Spot 250 LED.

Winners are determined by a panel of 12 industry experts who read through more than 300 nominations in 21 product categories, looking for venues, promotions, people and products that are both successful and innovative.

"Because of the overwhelming response we received this year, the competition was particularly fierce," said Kerri Mason, who

flower that uses advanced Tri Color Technology to mix 7 different colors of rich, highly saturated LED beams; and B6B LED, a classic American DJ police beacon effect, gone LED. For details on each piece of this portable package, go to www.americandj.com.

THE CASE OF THE SHRINKING LAPTOP

Colorado Sound 'N Light has added a new member to their extensive line of professional road cases for DJ computers. The **DJ Mini Laptop Case** provides a tough, carpeted case with pro-grade hardware for DJs who are moving to the smaller—but musically capable—notebook computers that have been inundating the market lately. The DJ Mini Laptop Case weighs only 15 pounds and provides space for a small DJ mixer. The lid becomes a sturdy shelf for your laptop when the case is opened. The case is available in 4U and 5U models (with a variety of lower rack



headed up the competition for Club World.

"The COLORdash Batten is one of our top selling fixtures," said CHAUVET National Sales Manager Bob Laino. "It was introduced in 2008 and customers like the fixture for its small size and price, as well as its even and saturated wash."

The COLORdash Batten was designed for broad-base appeal with features for multiple markets. For production designers, the COLORdash Batten can be power-linked to up to 13 units for use as a border or strip light and can easily accommodate custom applications. Smaller nightclubs and mobile DJs like the automated programs that can be triggered by DMX or master/slave modes, with custom programs available in both modes as well. With 24

high-power, 1-watt LEDs, the COLORdash Batten provides an output of 1,750 lux with a beam angle of 35° by 30°.

"We are proud to be honored once again," said CEO Albert Chauvet, who noted that his company took "best effect product" for its LED élan in 2008 and "best lighting product" with the Q-spot 575 in 2007. "This

award reinforces our commitment to develop affordable, value-added products with a multi-faceted appeal."

(Editor's note: Look for an "Inside the Industry" interview with Albert Chauvet in an upcoming issue of Mobile Beat.)



sizes). You can add to the case's functionality with an optional side Litllite task light and inside AC strip with side mount AC inlet. www.csnl.com



CONTINUED ON PAGE 64



LEAVE YOUR LAPTOP AT HOME

HD**MIX**

FUTURE-PROOF MIX SYSTEM



THE MOBILE DJ SYSTEM YOU'VE BEEN WAITING FOR

HD**MIX** is the perfect solution for the on-the-go digital DJ. Combining a CD player, an internal removable hard drive, a professional DJ mixer and a high-definition color screen, HD**MIX** is a rock-solid, purpose-built digital DJ system that lets you bring tens of thousands of tracks to the gig in a simple, compact package. The included keyboard lets you find your tracks instantly, and the ability to auto-sync loops, independently shift pitch and tempo, and create playlists on-the-fly all give you the power of a modern computer-based DJ system without the need to rely on your laptop for live performances.

Pick up HD**MIX** today and leave your laptop at home.

Numark
www.numark.com

Wheels of Steel

The Hercules DJ Control Steel aims for strong mixing and bullet-proof portability



BY BRAD DUNSMERGEN

Hercules's new DJ Control Steel is designed specifically for the pro DJ who may already have an audio interface/mixer but needs a professional-quality mixer to interface with any MIDI-capable DJ software. With the included Virtual DJ 5 DJC Edition software, even the newest to computer DJing will be up and running in no time.

The casing of the DJ Control Steel is solidly built using as you guessed it...steel. It has everything that you would expect from a DJ controller and a bit more, including two "decks" with equalizer and volume controls, two ultra-precise jog wheels with adjustable resistance, 13 rotary switches, 46 push buttons (including five effects buttons and six kill buttons) and six faders (including a general volume fader). It will run on a PC using Windows XP or Vista, including both 32 and 64 bit versions. It will run on a Mac as well, using OSX 10.4 and 10.5. The unit is powered by the computer's USB port. Weighing in at just over six pounds, this unit does not have the "cheap" feel of some of the other all-in-one controllers. It has a footprint of about the same size as a typical laptop. Large rubber feet ensure that the unit will stay planted firmly on any table surface, even during heavy use. The spacious layout of the unit is layed out exactly as you might expect, with mirrored controls on each side and the crossfader and volume controls at the center bottom.

REVEALING THE STEEL

When removing the unit from the box you will first encounter a black carrying case; tucked inside is the DJ Control Steel packed in Styrofoam. The soft-sided nylon case has one interior pocket for your USB cable and such. While I find included case a nice touch, I do not believe it provides enough protection for all the knobs and faders. I'd recommend that you reuse the Styrofoam for maximum protection anytime you put the unit into the case. (Or utilize a professional hard-sided road case like you do for your other gear.)

Once I had the console removed, I started moving all of the faders and knobs. Everything felt as solid as my normal mixer. Once I had played with everything on the unit, it was time to read the printed manual and install the included software onto my computer. When I connected the supplied USB cable and popped in the software CD, the installation menu started automatically. Installation of the drivers and software was very straight forward, with easy to follow on-screen prompts.

The included Virtual DJ software is very easy to use, I was able to get up and mixing without having a complete understanding of what each of the buttons or knobs could do. After browsing for my MP3s I selected a song and used the mouse to drop it into deck A. Next, I used the jog wheel to find my cue point, and then hit the cue button to set it. I pushed the play button and I was up and running. I loaded my next song into player B, once again set my cue point, but this time by pressing the cue select button and listening to set the cue point via my headphones. I used the pitch slider to match BPMs, hit play on beat, used the pitch bend buttons to fine tune the mix, and slid the cross fader over...and--viola--I had a perfect beat mix. Now it was time to reread the printed manual and see what this unit was really cable of.

DIGGING DEEPER

The jog wheels can be used in two different modes, scratch mode, which is enabled by default, or pitch bend, which can be selected by pressing the scratch button located in the upper middle of the console. Adjusting sensitivity or disabling the jog wheels can be accomplished by clicking on the console control panel located in the task bar. The resistance of the jog wheels can be adjusted by rotating screws located on the bottom of the console. The jog wheels can also be used to browse through music lists. This is done by simply pressing and holding the up or down buttons and rotating the jog wheel right to go down through the music list or left to move up. My one complaint about the jog wheels is that I would have loved to have touch sensitivity for more vinyl-like control.

Next up, the buttons. For me, the buttons on the DJ Control Steel took a little bit of getting used to. I felt that they were a little too "long-throw," meaning I am used to buttons that don't need to be mashed quite as much. However, after working with the console for some time, this became a non-issue. The default effects buttons are very nice. When effect button one is pushed it places a marker at the start of a loop. Effect button four will place a marker at the end of the loop. Effect button two bends the pitch lower of the track and button five bends the pitch higher. Effect button three is the flanger effect and effect button six is the beat grid. Six more effects can be accessed by pressing the shift button, including record sample, play sample backspin, brake and overloop. Any of the available effects can be assigned to any of the effect buttons by simply clicking on the down arrow by the effect button on VDJ and selecting the desired effect for that button.

The kill buttons take out the treble, mids and bass for each player. The sync button can be used to synchronize the BPM from one deck to the other deck without using the pitch slider. The forward and backward buttons are used to quickly skip forward or backward within a track.

The browser button located in the center of the console is great because it allows you to browse through folders and music libraries without the use of the mouse. The up/down buttons move to previous or next music files or directories. The left/right buttons switch the root directory or enter a directory.

The knobs and faders all perform exactly as labeled and have nice resistance to them. My only complaint is that the crossfader is not replaceable.

Overall, the Hercules DJ Control Steel is a good controller. This unit has a very solid and professional feel. When comparing this unit to its MKII predecessor, it is very safe to say that Hercules has been listening to customers and making the changes needed to make them one of the top controller manufacturers. Despite its having a couple of what I would consider minor flaws, I would have no problem recommending this unit to anyone looking for an all in one controller. www.hercules.com **MB**

INCORRECT ECHO

The wrong photo was included with last issue's E-Beat review of the Indigo DJx from Echo Audio (www.echoaudio.com). The card pictured in the article was actually Echo's PCMCIA version Indigo i/o (which has one stereo output and one stereo input). Pictured here is the Indigo DJx, for recent laptops featuring the new ExpressCard port. The DJx is designed especially for DJ mixing, with two stereo 1/8" outputs.

VESTAX CONTROLLER IS ABLE

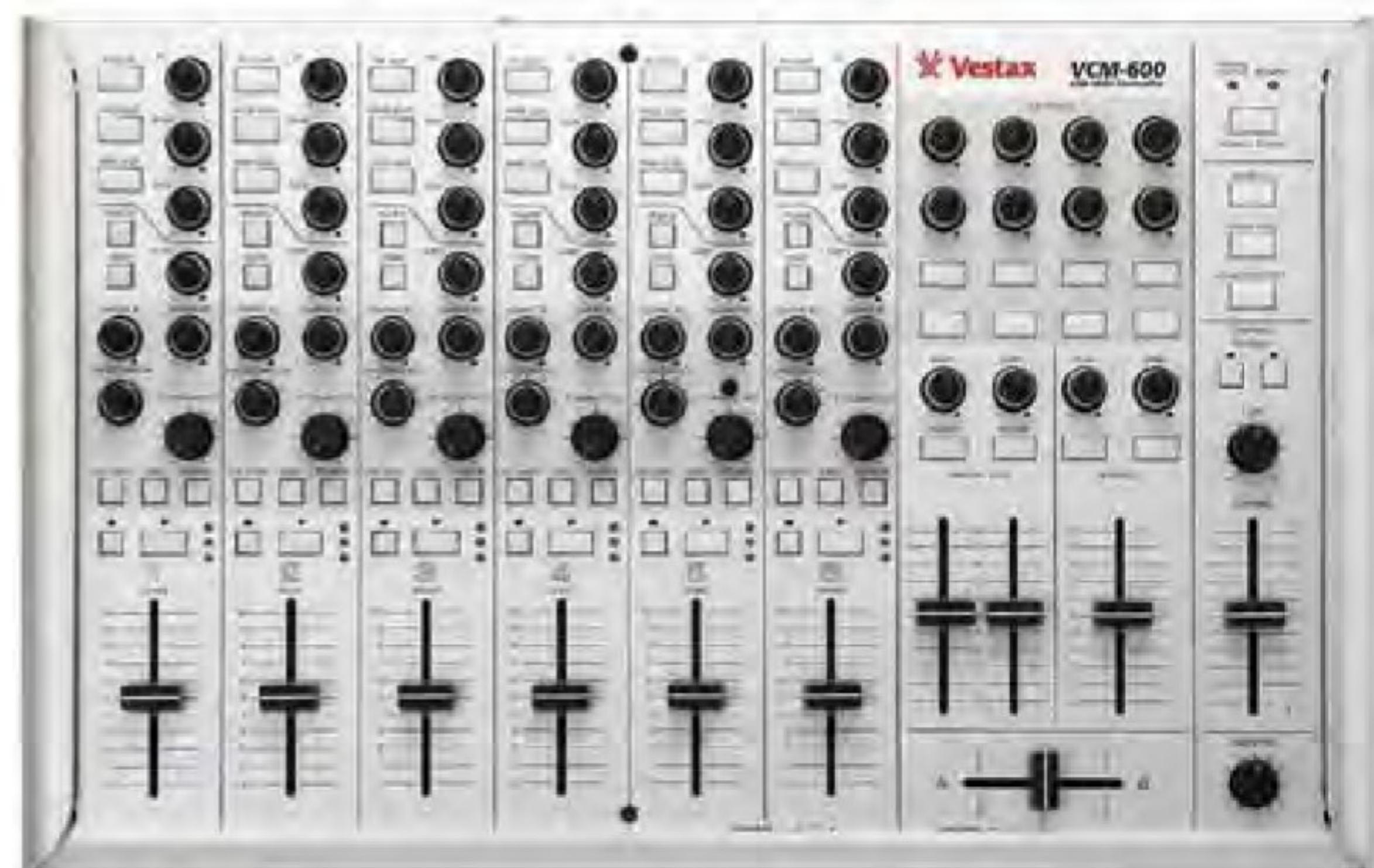
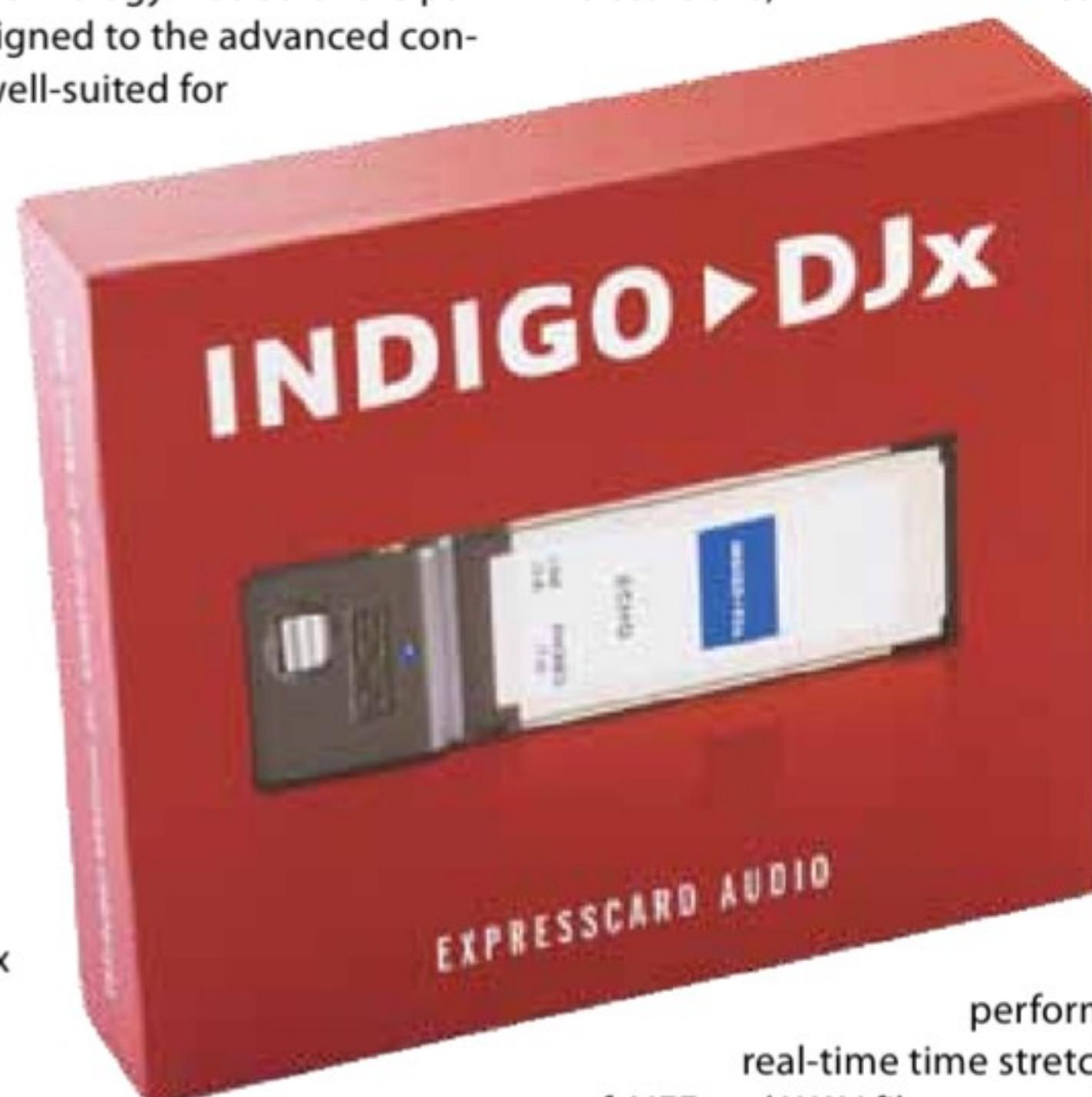
The VCM-600 is a DJ MIDI controller designed with Vestax mixer technology. 160 software parameters can be assigned to the advanced control section, and is well-suited for use with Ableton LIVE recording/performance software. The controller is specialized for mixing, promising excellent performance for DJs who mix with digital music media and computer based systems.

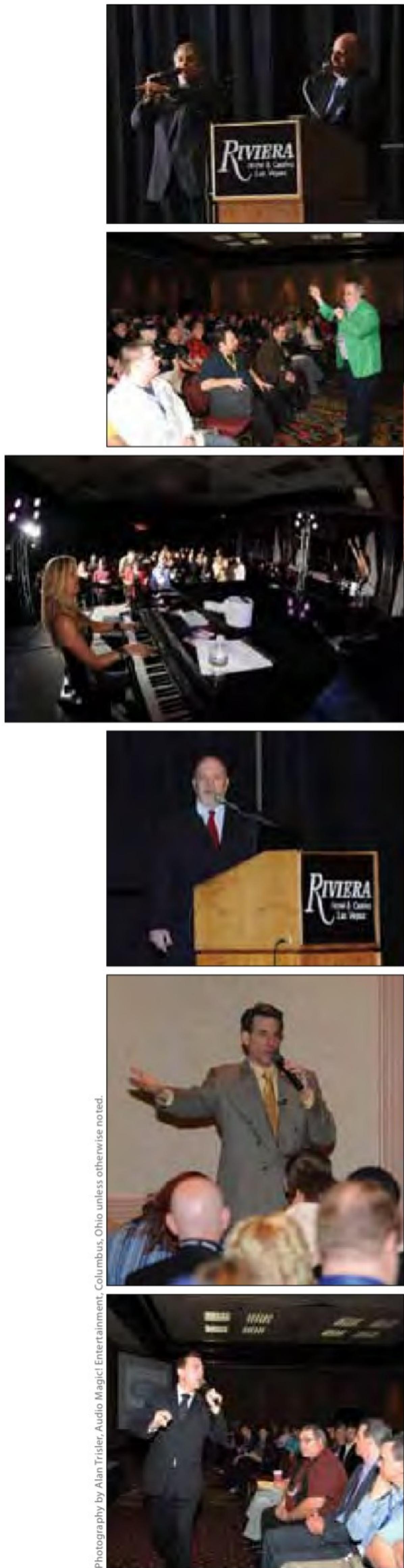
The VCM-600 shares the same quality-controlled parts used on Vestax mixers. Two LED panels are placed on each side of the controller to clearly illuminate the top panel for use in dark clubs. High-quality input faders and pitch faders from the VCI-100 and PMC-580 are also employed on the controller. The unit is encased in a lightweight but highly durable aluminum body.



On the software side, the VCM-600 promises simple plug & play activation with both Macintosh and Windows operating systems. Bundled with the controller, Ableton LIVE Lite 7 Vestax Edition is designed for seamless operation with VCM-600. Audio as high as 32-bit / 192kHz in quality is possible. It is compatible with all major digital audio formats, including MP3, Ogg Vorbis, FLAC, WAV, AIFF and AAC. Ableton is known for intuitive audio recording and MIDI sequencing; this edition provides more than twenty built-in audio effects to take things to the next level, including a host of creative delays, filters, distortions, studio compressors and EQs. It also supports VST and AU plug-in effects and instruments, letting you add even more tools to your software arsenal. Two software instruments are provided out of the box for creative sample-based synthesis and dynamic, sampled drums.

To complete the DJ performance picture, real-time time stretching and warping of AIFF and WAV files are possible, for instant creative remixing. Also aimed at live performance, the program's integrated single-screen user interface aims for simple, creativity-focused operation. For further information, go to http://ci.vestax.com/en/products/vcm600_01.html.. **MB**





ROCK solid

Despite recession, Mobile Beat's Las Vegas gathering was still a high priority for serious entertainers

Bucking the dismal economic trends of late, hundreds of DJs and other mobile entertainers converged on the Riviera Hotel in Las Vegas for the 13th annual Mobile Beat DJ Show and Conference, aka MBLV.09, February 17-19. While many recent trade shows have struggled for attendees and vendors, this year's show reflected little of that. International registration was actually up, with attendance including DJs who traveled from Canada, the United Kingdom, Australia, New Zealand, and Nigeria.

As usual, the show this year officially started on Tuesday, with pre-registered badge pickup on Monday. However a few additional pre-show seminars were also added on Monday as a bonus for early arrivals. According to show producer Mike Buonaccorso, "We knew we had the space, so we decided to utilize it in a way that would add value to the event. It involved very little effort to bring a nice touch to the day before the show."

Monday sessions featured Mobile Beat columnists Paul Kida, The DJ Coach with an inspirational talk on passion and professionalism, and Stu Chisholm sharing content from his just-published book *The Complete DJ* (ProDJ Publishing) on alternative DJ income streams.

Others included Shawn Kelly on accounting practices, David Beal on ethnic music, and how to work with non-profits, by Rob Peters and Mike Fernino. Rob and Mike also hosted the DJ Idea Sharing "The Fish Bowl" session, featuring a ton of questions answered within a short time.

On Monday night a welcome party was held, again with a new twist on entertaining the attendees. The evening featured a rousing performance by The Twins, (not surprisingly) the only all-female identical twin dueling piano show in the world.

Tuesday kicked off three days of seminars and related informational sessions, featuring multi-day extended sessions with Andy Ebon on utilizing the latest social networking technologies and Jim Cerone's progressive three-part seminar on becoming "The Perfect Host." Tuesday also saw Jorge Lopez on selling to different generations and Mike Walter with "Keeping All Your Great DJs" for multi-ops. Start.ProDJ.Com again brought online forums live to the show with "Mini-Topic" discussions on an incredible variety of topics, moderated by Mobile Beat staff.

A highlight among Tuesday's day-time events was the American Disc Jockey Association's Annual National Meeting where members and non-members alike assembled to hear how the ADJA has been empowering DJs.

Tuesday night, a superb compilation of entertainers came together for a great night of music. Kicked off by Boston's Sean "Big Daddy" McKee, the early part of the evening, sponsored by the American DJ Association and NLFX Pro, featured music by Ron Dante, "The Voice of the Archies," (see page 24 for an interview) and Otis Day and the Knights, who rocked the house with an authentic R&B set, which of course included the legendary anthem and party staple, "Shout!" After a brief break featuring the latest in video



DJing, Pioneer sponsored a super-high-energy performance by Rob Van Winkle, better known as Vanilla Ice. It made for one exhausting but exciting day (and night) for show attendees.

Wednesday and Thursday were split days, with additional seminars in the mornings and the Exhibit Hall and Demo Rooms open in the afternoon. The major presence of vendors like American DJ, Pioneer, Six Star DJ, NLFX Pro, Odyssey and many others visibly reinforced the attending entertainers' confidence in the conference and Mobile Beat's ongoing support of the industry. NLFX Pro again presented an extensive selection of hands-on gear topics at their ProAcademy sessions.

The power-packed educational content didn't let up, even with the exhibit hall lit up. On Wednesday, attendees heard from Jay Sims on expanding from "just the DJ" to "ceremony coordinator and director;" about how to access the lucrative high school market with Mark and Jared Perry; about advanced remix and editing techniques from DJ/recording artist Russ Harris; and from Jeffrey Craig on how to successfully build and maintain your business. Capping off the day was an interesting session on mobile djing around the world with the UK's DJ Tutor, Johnathan Lewis, aka Ellaskins.

Thursday saw seminars including: Tom Quiner of Breakthrough Marketing discussing ways to make over your marketing program; the many avenues to "midweek money" with DigiGames' Rob Johnson; Guerilla Marketing for DJs, featuring the DJ version of Jay Levinson's approach to small business success, with Mobile Beat's National Sales Director, Andy "Cubbie" Powell, author of the book on the subject; and how to use improv comedy skills to improve mobile DJ performances with long-time Mobile Beat writer Mike Fischer.

DJs looking to relax away from the craziness of Las Vegas and the conference and recharge their spiritual batteries were invited on Thursday morning to a non-denominational Christian fellowship. Mobile Beat welcomed Jim Barnhart, a Christian singer/songwriter to the gathering.

On Wednesday night, American DJ hosted their annual Customer Appreciation Party, which has become a much-anticipated evening for all. Along with always-dynamic host Sparky B, the evening featured an appearance by amberRose Marie, a rising dance music star who previewed her soon-to-be-released track, "Wanna Be a DJ" to the perfect audience! Later, the diehard card players among the gathered DJs enjoyed the 3rd Annual Texas Hold 'em Poker Tournament, courtesy of DiscJockeys.com and MBLV.09.

The show wrapped up on Thursday afternoon with the Mobile Beat closing tradition, the Sensational Gear Giveaway, sponsored by American DJ, B-52 Professional, QSC Audio, Promo Only, Frankenstand, DigiGames and the ADJA. This year's winner was Richard "DJ Rick" Sepulveda of Redlands, California.

Plans are already underway for next year's show, to be held February 9, 10, and 11. Don't miss MBLV.X! **MB**

Photography by Alan Trisler of Audio Magic! Entertainment, Columbus, Ohio unless otherwise noted.

Mike Buonaccorso Inducted into Mobile Beat Hall of Fame

Mike Buonaccorso, co-founder of Mobile Beat Magazine and creator of the Mobile Beat DJ Show and Conference, was inducted into the Mobile Beat Hall of Fame with a surprise



presentation of a Lifetime Achievement Award during the opening ceremonies of MBLV.09.

Buonaccorso, who started his career as a musician, shifted to the club and mobile DJ scene in the late 1970s when the DJ became a viable alternative to bands. In 1991 he and Robert Lindquist launched Mobile Beat, and in 1997 he produced the first of twenty three Mobile Beat shows in Las Vegas and other locations. He currently continues to serve as show producer as well as advisor to the new management, and Dean of ProDJ University. Previous inductees to the newly formed Mobile Beat Hall of Fame were Mark Ferrell (2008) and Chubby Checker (2007). Prior to the establishment of the Hall of Fame, Lifetime Achievement awards were presented in 2006 to Dennis Hampson of Toronto and the late Bruce Kesar.

FACING PAGE FROM TOP • Mike Fernino (L) and Rob Peters (R) of DJ Idea Sharing field questions from the fish bowl • Veteran show emcee Jimmy "Mr. Lucky" Johnson warms up another seminar crowd • The Twins—Kimberley and Tamara Pinegar—knock 'em dead with their devastating dueling piano act • Andy Ebon unlocks the mysteries of connecting and marketing via online social networks • How to take steps toward hosting perfection is Jim Cerone's extended session topic • Multi-op expert Mike Walter gets animated about keeping great DJs happy

THIS PAGE FROM TOP • The "Voice of the Archies"—and successful producer and songwriter—Ron Dante pours some "Sugar Sugar" on the party crowd • Rob Johnson of DigiGames demonstrates the latest crazy gameshow crowd-pleaser on some willing "victims" • This is NOT a DJ's typical Saturday evening "Shout"—it's "Otis, my man!" live and in person • DJ Unique shows the way to the brave new world of video DJing, using Pioneer's high-end performance tools • Rob Van Winkle—the artist formerly known as Vanilla Ice—melts the room with massive jams • MBLV.09 welcomes dance music diva amberRose Marie and her new song, "Wanna Be a DJ"

DJ Rick Racks Up Gear



Richard "DJ Rick" Sepulveda of Redlands, California (R) is congratulated by Andy Powell (L) upon winning the **Sensational Gear Giveaway**, which marks the end of every Mobile Beat Vegas Show. This year's the mega-collection of equipment included the following: a 7-fixture LED package from **American DJ**; The Prodigy CD/MP3 player/mixer all-in-one unit from **B-52 Professional**; a pair of **QSC Audio HPR 122i** powered speakers; **Frankenstand F-2 Powered Speaker Stands**; a 1-year membership in the **ADJA**; 1-year CD and DVD subscriptions from **Promo Only**; and a **DigiGames TM-110** wireless gameshow system with software. Much thanks goes out to all the sponsors!

BELOW • MBLV.09 features a killer mix of intimate breakout sessions...and full-on, room-filling seminars



Photography by Alan Trisler of **Audio Magic! Entertainment**, Columbus, Ohio unless otherwise noted.



Show Staff Retirements

MBLV.09 marked the first show since 1998 where neither of the Buonaccorso brothers, Joey and Mike Jr., sons of trade show producer Mike Buonaccorso, were in attendance. MB show regulars became quite used to them being around the show, as they started at ages 7 and 9, selling everything from pins to Altoids™ to candy bars at their very own "concession stand" near show registration. In more recent years, you'd usually find them at one of the entrance doors checking badges. Mike Jr. is now a third year student at Rochester Institute of Technology and Joey is in his plebe (freshman) year at the US Naval Academy in Annapolis, MD.

Joey (L) and Mike (R) at the 1998 show (top) and (L-R) Joey, Mike Sr. and Mike Jr. at the 2008 Army-Navy game. Navy won by a score of 34-0.



ABOVE • A serious pro DJ gathers as much knowledge as possible at one of MBLV.09's learning sessions • *AT LEFT* • You never know what might happen at a Mobile Beat seminar

Why Did YOU Attend MBLV09?

I	R	E	B	E	V	E	R	A	G	S	I	A	G	
N	I	G	H	T	L	I	F	E	H	N	B	B	N	G
O	D	V	N	S	I	H	T	W	O	R	G	I	N	S
I	E	A	A	I	P	S	E	I	E	S	K	I	R	I
T	E	C	S	A	R	E	T	C	T	R	R	O	S	N
A	N	A	R	S	S	A	N	B	O	A	D	T	Y	T
C	V	T	O	S	V	E	H	W	H	N	X	V	A	E
U	Y	I	T	O	I	Y	T	S	E	I	E	E	W	R
D	I	O	N	R	A	E	C	V	A	M	B	C	A	E
E	T	N	E	M	N	I	A	T	R	E	T	N	E	S
N	I	P	S	I	I	L	O	F	L	S	D	I	V	T
N	X	A	E	T	I	I	A	I	I	A	L	I	I	P
E	N	S	R	O	T	I	B	I	H	X	E	C	G	O
S	S	I	P	A	H	O	L	A	S	V	E	G	A	S
W	G	G	A	M	B	L	I	N	G	A	N	E	X	

Beverages
Education
Entertainment
Exhibitors
Experience
Gambling
Give-Aways
Growth
Idea Sharing
Innovations
Interest
Las Vegas
Mobile Beat
Networking
Night Life
Party
Presentors
Seminars
Sharing
Vacation
Vendors

Take Your DJ Business
OutsideTheBox.biz

Contributors: Robert Stankey & Charlie Jimmings

SOLUTION ON PAGE 65

Eliminator

Lighting Direct .com



SPARKY B
WWW.SPARKYB.COM

LED LIGHTS UNDER \$99

**"THIS IS WHERE I
BUY ALL MY GEAR"**

ROCKIT

DJ SOFTWARE



SOFTJOCK.COM

845-568-5833

CONFessions » OF AN EXPO JUNKIE «

A multi-angle view of the Vegas event

BY STU CHISHOLM

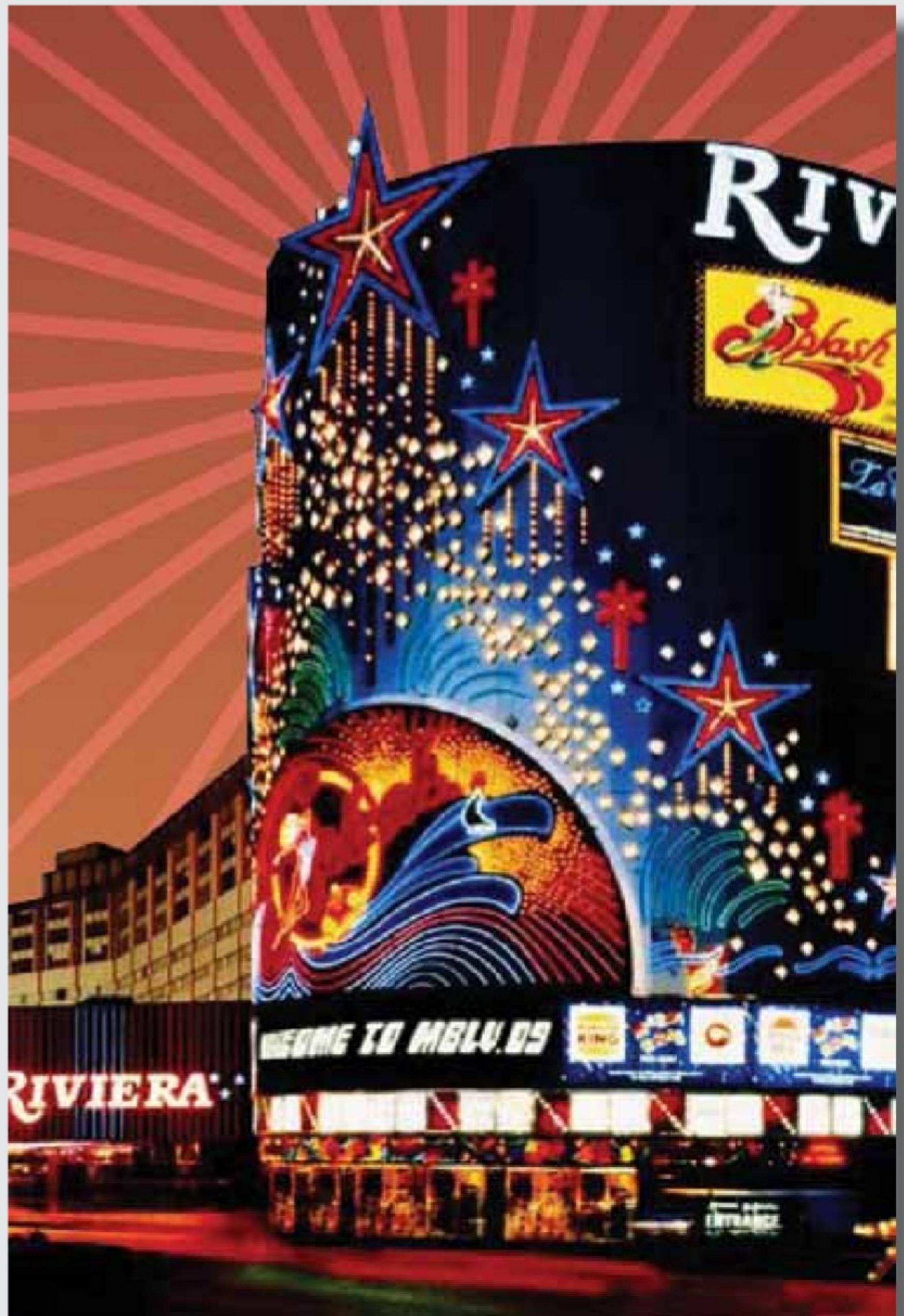
You're bleary-eyed from lack of sleep, your feet feel like you've been walking across broken glass, your arms and shoulders ache from carrying luggage, your buns have that numb feeling from too much time spent sitting in shuttles, trams and airline seats and your head swims with all of the raw data you've mined from seminars, books, demonstrations and good conversations with your DJ colleagues from around the country. You're spent physically and the bank account is dry, yet you feel that the week ended all too soon and can't wait until the next time. You hate to admit it, but the signs are obvious: you are a DJ expo junkie! I know. It happened to me.

AT THE PODIUM...

This year's Mobile Beat DJ Show and Conference In Las Vegas was a stand-out; one for the history books. Despite the weak economy that even has Las Vegas casinos in a tizzy, a hoard of DJs from around the country descended on the Riviera Hotel & Casino to enjoy hot deals on gear, see the legends of entertainment at the parties, take in the sights and sounds of the Vegas strip, and above all, improve their businesses by attending the numerous seminars, workshops and demonstrations. While I don't have any stats at my disposal, from a personal standpoint, the show was an unqualified success!

This year I was in the unique position of experiencing the show from both sides, not only as an attendee, but as a presenter. On the Monday before the official open of the show, early arrivals were treated to a few bonus seminars by Paul Kida, Shawn Kelly, David Beal, and Rob Peters & Mike Fernino. Oh, yeah, and this new guy... me, Stu Chisholm.

Although I've presented a few small seminars for DJ groups and other organizations in my local area, this was my first major talk at the industry's biggest annual DJ gathering. I'd prepared my speech, titled "Supplement



Control SL



Take Control!

Control SL Serato Scratch Live DJ's as well as Traktor users are now in total Control with Odyssey's NEW Control SL keyboard controller (pat. pending) Easy to manipulate color coded backlit shortcut keys allow you the artist to be more creative and have the flexibility to concentrate on what matters, the music. LED backlit keys can be set to either one of the seven colors, slow or fast scrolling color change or color strobing mode. There's also 3 Additional USB connections on the back that allow you to connect your hard drives or any other USB controlled device and get this, it's PC or MAC compatible. For more info, please visit us at www.odysseygear.com/controlsl

ODYSSEY INNOVATIVE DESIGNS • 155 North Aspan Avenue • Azusa, CA 91702 • Tel: 626.334.0800 • Fax: 626.334.0226 • www.odysseygear.com



ODYSSEY
INNOVATIVE DESIGNS

DISCOUNT PRICING FAST SHIPPING & EXCITING STORES

LIGHTING

MICS

CASES

SPEAKERS

COMPUTER

L.E.D.

CD & VIDEO



OPEN 7 DAYS



QUEENS, NY
181-24 Long Island Expy
Fresh Meadows, NY
718 762 0100



BABYLON, NY
1015 Sunrise Highway
W. Babylon, NY
631 321 1700



idjnow.com
Call or Click
1 800 355 7746



idjnow

PRO AUDIO | LIGHTING | VIDEO

idjnow.com

Your DJ Income...WITH DJ INCOME!" well in advance, just as seriously as I'd prep for any major gig. Based on my new book, *The Complete Disc Jockey*, which also debuted at the show, I wanted to show how it applies to the soft economy and how it might prevent working DJs from abandoning the industry in search of a livable income. I'd even created my first ever Power Point presentation! I think I had even more fun than those in attendance, and maybe even did a good job since nobody had to be shaken awake at the end. My only regret is that it went by so quickly! There was a lot of material I just didn't have time for. Directly outside of the main seminar rooms was the Mobile Beat bookstore where my book, and roughly 16 other ProDJ publications were being offered. (If you didn't make it to the show, they're all available online at the Mobile Beat bookstore!)

...AND IN THE SEATS

When Tuesday rolled around, I was once again just another face in the crowd, taking in excellent seminars by Anthony Ebon, Jim Cerone and Jorge Lopez, and attending the national ADJA meeting with host and President, Dr. Drax. As with all expos, I faced the difficult task of having to pick and choose between seminars, selecting topics that best suited my business needs, skipping less pertinent presentations. What impressed me the most as the show progressed was the stunning array of topics! While the focus was definitely on business, marketing and the economy, other topics ran the gamut from remixing and editing, wireless mics and controllers, a DMX workshop and electrical power management, to website design and optimization, games, and an interactive improv workshop to add a touch of comedy to a performance. All in all, one of the most power-packed groups of seminars I've seen. I only wish I could've seen them all!

On Wednesday, hundreds of DJs were lined up, chomping at the bit for the dealer's rooms to be opened. Somehow I managed to be first in line as the rope was dropped and we poured in to grab up all of the tremendous freebies and great deals from everyone from American Audio to Yamaha. It was a bit like those crazy brides at those bridal shop sales! Some of the best prices I've ever seen anywhere were being offered up. I'm sure that many dealers were amused when I would answer their quote with, "Is that ALL?" I'm also sure I'm not the only one who spent too much.

FEAST OF BOOTHS

Some of the highlights from my perspective were the amazing new lasers from BlissLights, who were offering compact, battery-powered versions of their "spray" lasers including a neat little hand-held version for just over \$50. LED lights were the name of the game in the Chauvet, CheapDJLights and DJS rooms, where my friends grabbed-up a (hand) truck load of 'em! Demonstrating a neat rope game for DJ Zone, Paige Vanderpool had visitors tied-up and getting up-close 'n' friendly! (You're a patient guy, Sid!) There were plenty of "oohs" and "aahs" coming from the X-Laser booth, and DJ Sparky B was on hand offering up hourly

CONFessions of AN Expo JUNKIE

specials at the ADJ/American Audio booth. If road cases were on your list, Odyssey and SKB were offering amazing show specials, and a newer company, Marathon Pro Audio, was showing off some interesting new case designs, too.

Promo Only, TM Studios and Top Hits U.S.A. were all handing out sample CD and video product and great incentives to sign up. Next, you could take those discs over to the Denon display where DJs crowded in to scratch, beatmix and otherwise play with their latest hardware. Not to be outdone, Pioneer was across the room demonstrating their new line of media controllers. In typical Pioneer style, these all boast an on-board array of special effects usually available only as add-on processors. They also had an excellent offering of video-capable products for the VJs in the house.

My friends and I also spent some time (and money) with DJ Skirts, Frankenstand (who was handing out the best Velcro ties I've ever seen!), Froggy's Fog, GCI, Numark (great demos!), SixStarDJ.com, Skeffingtons (with amazing tux shirts!), Screen Works and Windy City Novelties (who made us blink, glow and flash). What truly impressed me the most was how all of these dealers were supporting the industry every bit as much as they expect DJs to support them! Low prices were beyond low, often going into the sub-basement, and freebies, give-aways and extras flowed freely. I, for one, appreciated them even more since the economy has been every bit as tough on the vendors WE rely on. Truly commendable!

ON PARTY PATROL

At the end of each day, and not to be missed, were all of the special entertainment and parties that have become a signature of Mobile Beat shows. To get attendees introduced to Las Vegas-style entertainment, Monday night's Welcome Party featured the Dueling Twins Piano Show. This ain't for the Liberace and Jazz crowd. These women (extremely HOT twins, Kim and Tamara Pinegar) threw down thundering renditions of everything from "Johnny B. Goode" to "Baby Got Back." (Yes, on pianos!) A gracious Dr. Drax invited my fellow Michigander, Lane O'Neill of Acclimated Sounds, and I to catch all of the action from the V.I.P. area and our ears are still ringing!

Tuesday night concluded with the ProDJ Showcase featuring three music legends: Ron Dante (former lead singer of "The Archies"), Otis Day & The Knights (of Animal House fame) and the original white boy rapper, Vanilla Ice. To mobile DJs who spin oldies, Ron Dante holds a special place in our hearts, as his song "Sugar Sugar" has remained a staple at almost every party. He also sang on the song, "Tracy" by the Cuff-Links, which I once used for a friend's wedding reception. (You guessed it: Her name was Tracy.) Otis Day & The Knights gained national fame when they appeared in "Animal House" in 1978, and they're still going strong! They pounded-out a high-energy set of oldies, funk and soul, all with a definite rock & roll edge that younger bands might envy. The evening was capped-off with Vanilla Ice who sounded as if almost no time has passed since his last hit way back in 1991.

AS WITH ALL EXPOS, I FACED THE DIFFICULT TASK OF HAVING TO PICK AND CHOOSE BETWEEN SEMINARS, SELECTING TOPICS THAT BEST SUITED MY BUSINESS NEEDS...

The most anticipated party of the show each year is the American DJ Customer Appreciation Party, and this year did not disappoint! DJ Sparky B acted as host, not to mention spinning more tunes than even he had planned, while presiding over a guest line-up of DJs who took turns pumping up the crowd. Another frequent fixture at Mobile Beat events is DJ Toad, who also took a turn on the 1's and 2's.

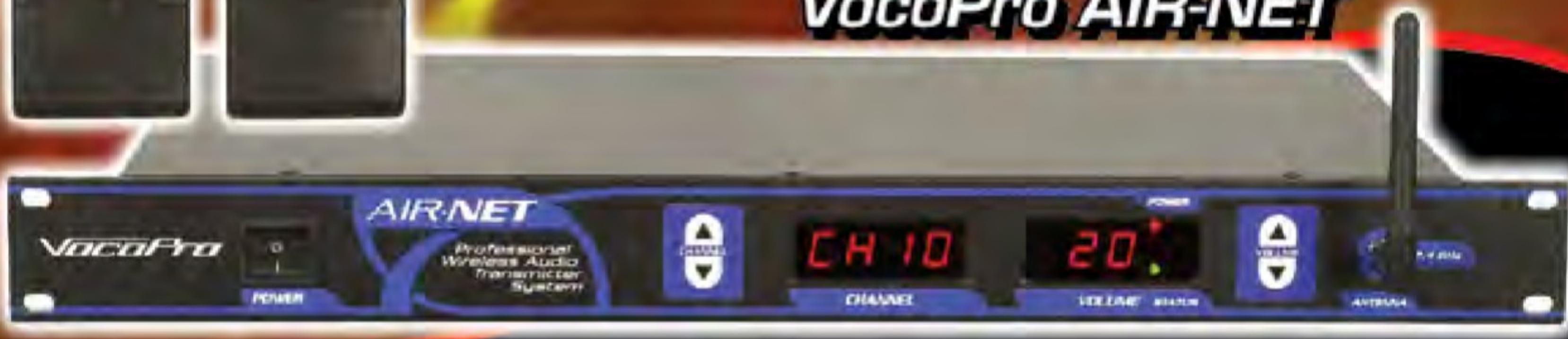
The grand finale, as always, was the many thousands of dollars worth of prizes that were given away. First, the ADJA offered-up two brand new Denon HDC-2500 media players and other goodies worth well over \$2,000. Then Ryan Burger and Mike Buonaccorso of ProDJ Publishing stepped onto the stage in the dealer's hall and opened up the floodgates, handing over a huge array of prizes, including a complete sound and lighting package that not only had all the bells and whistles, but a pile of lights to boot. And no, I didn't win...again!

Throughout the show is the ever-present allure of Las Vegas, and it is nearly impossible not to take in at least one show, take a few spins on a slot machine or play a few hands of cards. (I even heard tell of a poker tournament for DJs, although I seem to have missed it.) The buffets are still fairly cheap and plentiful and there is always something to do, any time of day or night. As I write this it's been less than 24 hours since I arrived back at home, but I'm so inspired by MBLV.09 that I'm already making plans for 2010! I suggest that you do, too, and bring home what your business needs to stay healthy and grow. See you there! **MB**

Send CD Quality Digital Sound Via 2.4GHz

If you are a working DJ or musician, you've probably experienced the following issues: running cables across a huge stage, and routing audio to another zone far away from your main system. The old ways to accomplish this were to run long cables, safely securing them with a lot of duct tape across the stage, or setting up a duplicate sound system for the other zone. Now you have another choice with the VocoPro AIR-NET.

VocoPro AIR-NET



By using full digital 2.4GHz technology, the AIR-NET wireless transmitter broadcasts your sound to the included left & right channel receivers, which hook up directly to your powered speakers or amplifiers. You can add as many receivers as you need within range of the AIR-NET transmitter for multiple speaker or zone setups.

Since the AIR-NET signal is fully digital, you will get a full range sound unlike other UHF based wireless audio systems. With 20 channels to select from, you can avoid interference by switching the broadcast channel on the transmitter. The receivers sync automatically making on the fly adjustments effortless. This unique communication capability is only possible due to the AIR-NET'S use of 2.4GHz technology.

Choose the best for your performance. Choose VocoPro.

VocoPro®
PROFESSIONAL VOCAL SYSTEMS™

TOLL FREE: 1-800-678-5348

www.vocopro.com



The Invisible Hitmaker Revealed Meet Ron Dante

A peek behind pop music history uncovers the voice of a slew of songs DJs still play

BY MIKE FICHER

Remember your first kiss? Remember when you knew that you were in love with your future husband or wife? Remember when you knew what you wanted to do for a living? Ron Dante remembers when he knew the record business would be his future.

"When I was fourteen, the Elegants, who had a hit with 'Little Star,' invited me to come to a real recording session," Dante recalled. The Vito Picone and Arnold Venosa-penned tune, based on the Mozart melody for his children's lullaby "Twinkle Twinkle Little Star," hit number on the Billboard pop singles list—the only chart record for the Staten Island doo wop quintet—in August of 1958. "That was my inspiration, that was the beginning of my music life."

"I said, 'Well, I play guitar, I sing, I can write songs. But this is not magic and I can really go

into a studio with people and make records. And that started my quest to become a music business person."

Well, Dante—born Carmine Gravito on August 22, 1945—became more than just a "music business person." The lead singer on the number one record of 1969, "Sugar, Sugar?" Dante. The lead singer on the Cuff Links' "Tracy?" Dante. The singer on McDonald's classic, ubiquitous theme, "You Deserve a Break Today?" Dante. Producer of more than a dozen hits for Barry Manilow in the 1970s? Dante. Producer

ELEVATE YOUR IMAGE:

PROFESSIONAL ENTERTAINMENT SOLUTIONS FOR ELEGANCE & SUCCESS



TV TOTEM 6

System includes:

- I x SQ-4112 (6 ft. stick of square silver truss)
- I x Base Plate 3.35 (Bottom base plate)
- GT-PLASMA MT12 (Screen mounting hardware)
- Plasma screen not included

\$699.95



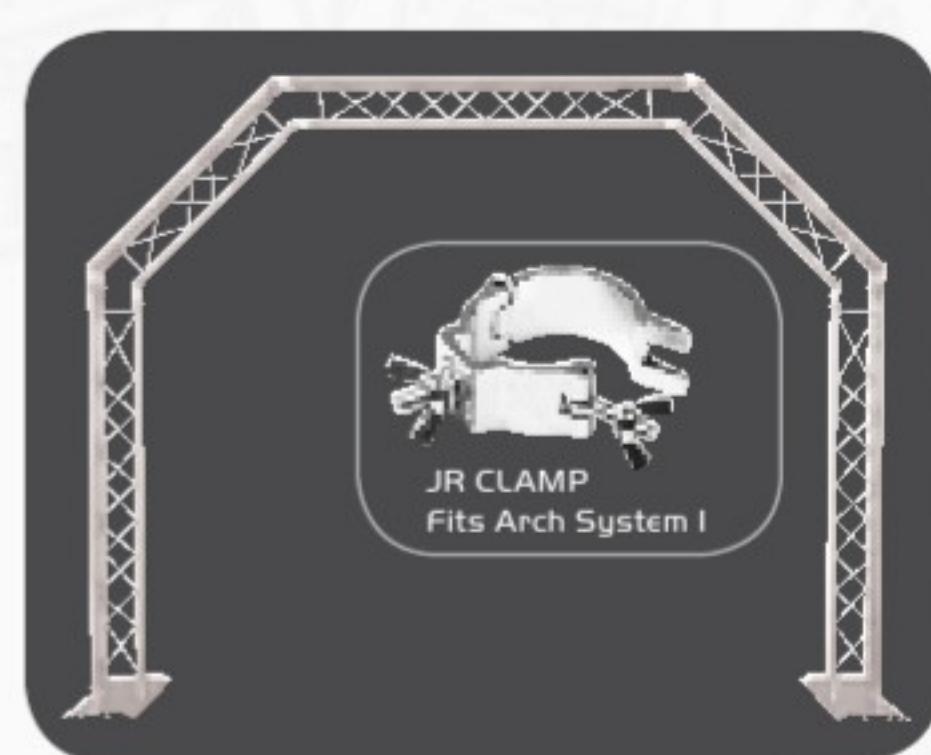
FREE
White Truss Cover
with Purchase
of System!

LED TOTEM 6

System includes:

- I x SQ-4112 (6 ft. stick of square silver truss)
- I x Base Plate 2.25 (Bottom base plate)
- I x SQ-4137 (Top plate)
- I x TW RGB9 (LED truss warmer light)
- I x GT-TC2.0 (White truss cover)

\$799.95



ARCH SYSTEM I

Pre-packaged system

System is 10' wide x 8' high
Additional setions available for
custom sizes

\$829.95

323.415.6225

WEB: WWW.GLOBALTRUSS.COM
E-MAIL: SUPPORT@GLOBALTRUSS.COM

CONTACT US TODAY FOR A FREE 2009 GLOBAL TRUSS CATALOG
AND FOR A DEALER IN YOUR AREA.

THE POSSIBILITIES
ARE ENDLESS!



Defined Precise Focused

Maximum Output Minimum Enclosures

New Power Amplifier for Bag End Powered Line

"Conventional pro audio wisdom has always been that the way to get a dance floor shakin' with bass is to use bulky, back-breaking cabinets and power hungry amps . . . BAG END has rethought speaker design and come up with a way to get tight-fisted hard-thumpin' bass from a system designed for mobility."

- Robert Lindquist, MOBILE BEAT magazine



With just about every one of our Time-Aligned™ Loudspeakers available powered by our high efficiency Minima One power amplifier, including the extremely high SPL Opal-R (Pictured), it is possible to get the unbeatable clarity the Bag End name is known for with a substantial increase in mobility. With 500 -2000 watts, individually adjusted for each speaker, our Minima One power amplifier gives you plenty of power for even the largest of gigs.



bagend.com
888-459-3030

©2008 Bag End Communications, LLC. The Time Aligned logo is a trademark of Bag End Communications, LLC.

of Broadway's Tony-winning "Ain't Misbehavin'?" Dante. Producer of Pat Benatar's "Heartbreaker?" Dante.

DOCTOR'S ORDERS

The journey, though, began as an accident because of an accident.

"I was a very active young boy. When I was about eleven years old, I fell out of tree, about a twenty-foot drop, and busted up my arm so badly (breaking his wrist)," Dante said. "We went to the doctor and he put a cast on. The doctor said, 'If you don't move your arm, it'll stay stiff all your life. You need to either squeeze a ball or take an instrument up.' So I took up guitar."

After purchasing the guitar, Dante's father paid for lessons and the young New Yorker quickly displayed a proclivity with the instrument. Following in his family footsteps—"All the members of my family sang, although none professionally"—he began to sing. A year later, Dante formed his first group, the Persuaders.

When Dante was 16, he took the ferry with his father from Staten Island to Manhattan to visit the famous Brill Building. "I went to every floor until I found a manager," Dante chuckled.

"I walk into one guy's office, his name is Don Kirschner," Dante recalled. "He's got secretaries and people buffering him, but they liked me and they let me in to his office. He was the biggest music publisher of his era. And, he signed me at 16 as a staff demo maker."

Dante's job was to sing the freshly-penned songs of the building's writers, often approximating the artist who might be projected to record the tunes. The singer estimates that the number of demos cut in his youth was in the "thousands."

"I sang not just for Don Kirschner's publishing company but I expanded out into the entire music industry publishing area in that building. They would call the demo studio and say 'I need a singer to sing like Bobby Vee...or Jay and the Americans or the Beatles and they'd call me.'

Dante received \$15 for a vocal and \$5 for an overdub of backgrounds. "I must have done 5,000 demos in my day. There are demos of my voice somewhere in somebody's garage."

In 1964, Dante moved from the demo reel to the real deal, cutting the first of a series of unsuccessful singles under his own name ("Ronnie Dante"), a knock-off of Brian Hyland's #1 novelty number "Itsy Bitsy Teenie Weenie Polka Dot Bikini" entitled "Don't Stand Up in a Canoe" for MusicVoice.

Later that year, working for the same production team, the singer recorded "Leader of the Landromat" with Tommy Wynn and Danny Jordan for Roulette. The parody of the Shangri-Las' melodramatic classic, "Leader of the Pack," peaked at #19 on the Billboard pop singles chart.

SATURDAY MORNING MUSIC

A few years later, the same industry giant who signed Dante at 16 to cut demos was responsible for the Staten Island native becoming arguably the most famous uncredited singing voice in history.

"About five years after I had parted with him, I heard through a friend who was playing in the band that he was casting for a new cartoon



series. So I called Don (Kirschner) and said that I would like to come in and audition for the voice of the Archies."

When Dante met Kirschner, they were not alone.

"There was Don Kirschner and this songwriter/producer, Jeff Barry, one of the most famous of the '60s, who wrote "Be My Baby," "Hanky Panky" and "Da Doo Run Run" and produced the Monkees'"I'm a Believer"...and I auditioned for them. I got the job that day."

ARCHIE AROUND THE CLOCK

And, then the work began—with intensity: "We did sixty songs in two weeks. We kept recording for a whole season. The Archies dances, the Archies bumpers and then real songs." However, one particular song earned more studio attention than many of the other tracks.

"Sugar, Sugar" was a special night. When I came in, they were working hard on the rhythm track. Jeff Barry could not get the band to quite play the right feel. So his co-writer Andy Kim pulled his guitar out and said, 'Let me show you what the feel should be.' Dante recalled. "Well, they miked his guitar and unfortunately Andy didn't have a pick, so he used a matchbook, and that's the flapping acoustic sound in 'Sugar, Sugar.'"

For the vocal track, Dante patterned his lead after a famous Scottish singer.

"I could tell that this was not just another song we were doing for the TV series. I knew that this would be a single," Dante said. "So Jeff Barry and I worked hard on the vocal. He made me record it over and over. I wanted some different sounds on it. I finally settled on a sound kind of like Donovan in 'Mellow Yellow.'"

After the marathon recording session, the final product—featuring only the vocal work of Dante and highly-regarded New York session singer, Toni Wine, for Archie, Veronica, Betty, Jughead and their friends—coalesced quickly.

"Jeff Barry, the producer, mixed it in twenty minutes. And, that record came out, spread around the world and became number one around the world." The song hit the Billboard Hot 100 singles chart on July 26, 1969 and eight weeks later nestled in the top spot for the next four. However, per agreement, neither Dante nor Wine ever received vocal recognition on the singles, albums or show credits.

WHO'S THAT VOICE?

From singing for cartoons, Dante quickly moved to singing for phantom groups.

"The Cuff Links happened almost simultaneously with the Archies. And, it was the same fellas who recorded me at first, the 'Don't Stand Up in the Canoe' guys," Dante said. "Very fine writers, Paul Vance and Lee Pockriss. Paul had written 'Catch a Falling Star' for Perry Como and 'Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini.'

"So he called me and he said, 'Lee and I have this new song. We know you're doing the Archies but you do sing lead and background on other songs. Come in and do this song and give us a vocal arrangement.' So I went and listened to it and they played me 'Tracy.' Very complicated but very beautiful song."

"Tracy" entered the charts on September 13, 1969—a week before "Sugar, Sugar" hit number one—and peaked at number nine a few weeks later. Not bad for a guy who fell out of a tree and into one of the most prolific—and relatively obscure—careers in pop music history. **MB**

Fog Effects

CRYO - JET
CO₂ jets up to 30 feet high

HOLEY SMOKE
compact self-contained smoke ring generator

For a complete line of our products, visit www.snowmasters.com

X-Stream II
approximately 8000 cubic feet of foam in 10 minutes

Made in USA

SNOW
MASTERS
SPECIAL EFFECTS

Foam Parties & SUPPLIES

800-745-8599
West Coast Office: 626-359-0495
www.snowmasters.com

OPENAIR®



PHOTOBOOTH

DJs! Don't Miss the Worldwide Debut of the Open Air Photobooth!

Easily add \$1000s to your monthly income with this ultra-portable, digital photobooth. Order during MBLV 09 and be the first to offer Open Air Photobooth excitement at any event.

Stop by **Booth 513** for your own Open Air photo experience or visit OpenAirPhotobooth.com for details.

Bring this ad for FREE photo media with purchase.

music trends.com

THE DJs TOystore

Numark



RANE

ADJ



DENON



DN-S3700 CD/MP3 Player



PRO DJ



JBL

CHAUvet



QSC

Shop Online or Visit our New York DJ Showroom
2947 Hempstead Tpke, Levittown, NY 11756

Call Toll Free 1-888-621-DJDJ(3535)

Free Shipping On Most Orders Over \$199!

The Best Brands The Lowest Prices Since 1980. Phone Orders Welcome



Hangin' with Hannah

No, not that Hannah. We're talking about Hannah Zaic, a DJ, singer-songwriter who's carving her own unique entertainment niche

Ryan Burger: *Hi, this is Ryan Burger, the publisher of Mobile Beat Magazine. We're here with Hannah Zaic, asking her about the company she works for and her own personal disc jockey enterprises within that company.*

Hannah Zaic: Hello. I'm Hannah Zaic. I'm a DJ out of Philadelphia.

RB: *Very cool. Tell us a little bit about how and when you got into being a mobile disc jockey and the company you work for.*

HZ: Well, I guess it was a couple of years ago. I hooked up with a guy who ran an entertainment services company. He runs a company that does karaoke, DJing, lights, dancers, photography, videography, everything. And I actually started out as a singer with his company. I would go to weddings that he or someone who worked for him was DJing and I would sing at the wedding or the corporate event. And I thought what he did as a DJ was pretty cool, so I asked to apprentice and he let me. So I did that for about a year before I got to be my own DJ.

RB: *Oh, wow. So what kind of events do you do? Tell us a little bit about your style.*

HZ: Well, the kind of events that I do—as an assistant DJ because I still assist other DJs—are every type of event you can think of; anywhere from bat mitzvahs to huge weddings to conventions. But as a newcomer individual DJ, I do a lot of private parties, corporate events, karaoke. I DJ a lot at local bars.

RB: *Okay. We talked at the Mobile Beat show and you kind of interested me just in your style and your excitement for the whole industry. What got you out to the Mobile Beat Las Vegas show? Other than a plane, of course...*

HZ: Whoa, that's a question. I do know a lot of other DJs and I see the type of stuff that they're doing and they've really found a way to put DJing in a creative category. They really find a way to turn it into a creative outlet, which I'm very interested in learning about. And also, just expanding my knowledge and my skills as any sort of DJ, but really I'm interested in learning more about the creative side of it. Plus, the music that I do besides DJing, I'd love to tie the two together.

RB: *Very cool. What's unique about yourself as to your style and what kind of events do you enjoy doing the most, I guess?*

HZ: Okay. You're not going to be satisfied with my answer here, because I thought about it, and the real honest answer that I have for the type of event that I enjoy doing the most is events where the people there are really into being there. It doesn't matter if it's a corporate party or if it's a wedding or a bat mitzvah. If the people there are really psyched about being there and they're really into having a good time, those are the events that I love doing. Even if it's two in the morn-



ing at some little crap bar in the middle of Pennsylvania—and I've been there—if they're pumped about being there, than I'm pumped about being there.

My style? I like to be really enthusiastic about being there, no matter what the event is...It's my entire focus. And I think that people can sense that. They can sense whether or not you're excited. They can sense whether or not you're interested in them having a good time. And I would say that's my style, I guess.

RB: Yeah. It really vibes back and forth, that when the entertainer has energy, it's shown in their performance. And when the crowd has energy, it just keeps on building up and keeping it flying... Geographical area? You're in Philadelphia; do you pretty much stay within the city, suburbs, that kind of stuff or do you ever travel outside of there?

HZ: Well, the majority of my weekly work is in Center City, Philadelphia. But I have—oh, man, all over the place; all of New Jersey, even a little bit in western Pennsylvania, a little bit in Delaware. Just kind of all over; wherever. I've been getting gigs in New York recently, but I don't want to say, "Oh, I work in New York." It's not that often for me to say that.

RB: Got you. Okay. Some DJs are all about the gear, and of course, I'm sure a lot of the male DJs out there are assuming you're using this little DJ rig...Tell me a little bit about the tools; your DJ equipment that you use regularly.

HZ: Okay, my equipment. Well, I'm like, "Well, there's a rectangle box here and then I carry it up..." No! I have a Yamaha 12-channel board and I use a PC that's in a road case and two LCD flat screen monitors, and two JBL Eon IIs, 15-inch.

DBX Drive Rack, one of those; a BBE 882 Sonic Maximizer; DRX 331 graphic equalizer and Lexicon MX-200 FX processor in my mixing case. And also I have two 1 TB external hard drives where I keep all my music. No CDs, no vinyl. It's all digital.

RB: You never worked with CDs at all...What software application are you using...?

HZ: I use PC-DJ and also Swift Elite III. So at least through Swift Elite I get to play videos as well and do a little bit of video mixing. Those are the programs I mainly work with. I have other programs which I haven't explored yet. Like I

have them at my fingertips but I have yet to get into them.

RB: Okay. Now you work primarily through an agent-type relationship, that they book you for the events, right? Tell us a little bit more

And also for songwriting, I'm working with a couple of people that also work with Alicia Keys; they're working with her on her next album, and I'm kind of like participating—not on her album; I don't want it to sound that way—just with them, writing.

And I'm still performing and recording my stuff, just for my own little project.

RB: People want to see a little more about some of your music—I know there's a player on your MySpace page. What's the MySpace address people can check out that info on?

HZ: It's MySpace.com/HannahzHood. That's where you can check me out and you can feel free to leave a comment on how embarrassing HannahzHood is as a MySpace address! It's horrible, but that's what it is.

RB: Tell me a little bit about what you have plans for in the future; personal goals, DJ business goals, that kind of stuff.

HZ: As a DJ I can't even say this enough. It's something I say a lot—I'm really interested in getting more educated about the technology and the software. I actually recently returned to school for music technology to learn more about live sound and recording. So hopefully in the future I get that degree...

I'd also like to start touring eventually; continue to do studio

work with amazing musicians like Russ Harris and the other writing duo that I'm working with right now. And also...I'd like to get more into non-profit work and be able to use my skills to give back to some of the communities which help shape me as an artist. That's a big goal of mine--just to kind of get to the point where I have that time or that money or the resources to really be of use to that community.

RB: Fantastic. Final words: anything about you, anything else that you want people to know about who you are before we wrap this up?

HZ: Whoa. So it's like "In two sentences, describe your whole stuff." I try and make a point of always treating people the way that I want to be treated and trying to treat everybody who I meet with respect, because I feel that that's a good way to live your life. And I try and just be responsible from my point of view on that; not push it on anybody else, but really, like, know this about me, know that I respect you just for being a person and I'm going to try to treat you fairly, as best I can. **MB**



about the company and how they take care of scheduling everything for you. Because you're exclusive with one exact company from what I remember, right?

HZ: That is true. Well, we have a main office. There are about 10 DJs. I am the youngest and also the only female. We go around the Tri-State area...and we bring gigs to them and they book them with contracts and everything. There's a secretary that is at the main office, and she's just always there, and we all kind of remotely go to these different places.

RB: Tell us a little bit about your singing career... about your relationship with Russ Harris and your singing career in general.

HZ: Sure, sure. I sing and I write songs...I've been doing that for about 15 years now, and most recently, Russ Harris and I have decided to work together. I'm going to be featured on his next album, which should be out by the end of 2009. So that's more on just the singing front.

MB Top 200 2009

Most-Requested Songs

Here we present the "classic" Top 200, packed with the old favs that never go away, and a few of the more recent songs that have made their way into regular party rotation. Mobile Beat subscribers can also access an expanded collection of songs lists online at MobileBeat.com, including the Brand New 200 (mostly new songs and new versions of time-tested favorites). All our lists were tabulated throughout 2008 for use as a reference in 2009.

RANK	SONG	ARTIST
1	YOU SHOOK ME ALL NIGHT LONG	AC/DC
2	SEXYBACK	JUSTIN TIMBERLAKE
3	POUR SOME SUGAR ON ME	DEF LEPPARD
4	BROWN EYED GIRL	VAN MORRISON
5	LOVE SHACK	B-52'S
6	SWEET HOME ALABAMA	LYNYRD SKYNYRD
7	LIVIN' ON A PRAYER	BON JOVI
8	DANCING QUEEN	ABBA
9	DON'T STOP BELIEVIN'	JOURNEY
10	SWEET CAROLINE	NEIL DIAMOND
11	DON'T STOP THE MUSIC	RIHANNA
12	BABY GOT BACK	SIR MIX-A-LOT
13	WE ARE FAMILY	SISTER SLEDGE
14	HEY YA!	OUTKAST
15	CELEBRATION	KOOL & THE GANG
16	WONDERFUL TONIGHT	ERIC CLAPTON
17	BRICK HOUSE	COMMODORES
18	AT LAST	ETTA JAMES
19	LET'S GET IT STARTED	BLACK EYED PEAS
20	BILLIE JEAN	MICHAEL JACKSON
21	TWIST AND SHOUT	BEATLES
22	CHA CHA SLIDE	DJ CASPER
23	STAYIN' ALIVE	BEE GEES
24	BUILD ME UP BUTTERCUP	FOUNDATIONS
25	FRIENDS IN LOW PLACES	GARTH BROOKS
26	Y.M.C.A.	VILLAGE PEOPLE
27	MY GIRL	TEMPTATIONS
28	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
29	UNCHAINED MELODY	RIGHTHEOUS BROTHERS
30	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
31	ICE ICE BABY	VANILLA ICE
32	PLAY THAT FUNKY MUSIC	WILD CHERRY
33	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
34	FOOTLOOSE	KENNY LOGGINS
35	BLESS THE BROKEN ROAD	RASCAL FLATTS
36	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
37	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
38	AMAZED	LONESTAR
39	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
40	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
41	IN DA CLUB	50 CENT
42	YEAH	USHER w/ LUDACRIS & LIL' JON
43	THRILLER	MICHAEL JACKSON

RANK	SONG	ARTIST
44	I DON'T WANT TO MISS A THING	AEROSMITH
45	CUPID SHUFFLE	CUPID
46	SUMMER OF '69	BRYAN ADAMS
47	HOT IN HERRE	NELLY
48	THE TWIST	CHUBBY CHECKER
49	LOW	FLO RIDA
50	SHOUT	ISLEY BROTHERS
51	OLD TIME ROCK & ROLL	BOB SEGER & SILVER BULLET BAND
52	MARGARITAVILLE	JIMMY BUFFETT
53	CRAZY IN LOVE	BEYONCE w/ JAY-Z
54	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
55	WHAT I LIKE ABOUT YOU	ROMANTICS
56	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
57	COTTON EYE JOE	REDNEX
58	JUMP AROUND	HOUSE OF PAIN
59	I WANT YOU TO WANT ME	CHEAP TRICK
60	KISS	PRINCE
61	UMBRELLA	RIHANNA w/ JAY-Z
62	IT'S YOUR LOVE	TIM MCGRAW w/ FAITH HILL
63	CRAZY LITTLE THING CALLED LOVE	QUEEN
64	FAITHFULLY	JOURNEY
65	RESPECT	ARETHA FRANKLIN
66	LOST IN THIS MOMENT	BIG & RICH
67	COME AWAY WITH ME	NORAH JONES
68	JESSIE'S GIRL	RICK SPRINGFIELD
69	LET'S GET IT ON	MARVIN GAYE
70	THE WAY I ARE	TIMBALAND w/ KERI HILSON
71	SWEET CHILD O' MINE	GUNS N' ROSES
72	BUST A MOVE	YOUNG M.C.
73	LET'S STAY TOGETHER	AL GREEN
74	BETTER TOGETHER	JACK JOHNSON
75	GET THE PARTY STARTED	PINK
76	MY HUMPS	BLACK EYED PEAS
77	DISTURBIA	RIHANNA
78	SEPTEMBER	EARTH, WIND & FIRE
79	FLY ME TO THE MOON	FRANK SINATRA
80	GOLD DIGGER	KANYE WEST w/ JAMIE FOXX
81	FOREVER	CHRIS BROWN
82	I WILL SURVIVE	GLORIA GAYNOR
83	CHICKEN DANCE	SORTA CRACKERS BAND
84	RING OF FIRE	JOHNNY CASH
85	I CAN'T HELP MYSELF (SUGAR PIE...)	FOUR TOPS
86	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
87	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
88	SHE'S EVERYTHING	BRAD PAISLEY
89	RED RED WINE	UB40
90	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
91	4 MINUTES	MADONNA & JUSTIN TIMBERLAKE
92	BEAUTIFUL DAY	U2
93	EVERYTHING	MICHAEL BUBLE
94	ROCK YOUR BODY	JUSTIN TIMBERLAKE
95	ALL SUMMER LONG	KID ROCK
96	GLAMOROUS	FERGIE w/ LUDACRIS

RANK	SONG	ARTIST
97	CHA-CHA SLIDE	MR. C THE SLIDE MAN
98	BLISTER IN THE SUN	VIOLENT FEMMES
99	ALL YOU NEED IS LOVE	BEATLES
100	CYCLONE	BABY BASH w/ T-PAIN
101	MACARENA	LOS DEL RIO
102	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
103	LIFE IS A HIGHWAY	RASCAL FLATTS
104	STRONGER	KANYE WEST
105	WHITE WEDDING	BILLY IDOL
106	PROMISCUOUS	NELLY FURTADO w/ TIMBALAND
107	MY WISH	RASCAL FLATTS
108	ABC	JACKSON 5
109	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
110	WALK THIS WAY	AEROSMITH
111	CRAZY	GNARLS BARKLEY
112	RUNAROUND SUE	DIION
113	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
114	HOTEL CALIFORNIA	EAGLES
115	WILD THING	TONE LOC
116	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
117	LIKE A PRAYER	MADONNA
118	I LOVED HER FIRST	HEARTLAND
119	YOU AND ME	LIFEHOUSE
120	PUSH IT	SALT-N-PEPA
121	I'M YOURS	JASON MRAZ
122	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND
123	HIPS DON'T LIE	SHAKIRA w/ WYCLEF JEAN
124	EVERYTIME WE TOUCH	CASCADA
125	TAKE ON ME	A-HA
126	KOKOMO	BEACH BOYS
127	YOU SEXY THING	HOT CHOCOLATE
128	TEMPERATURE	SEAN PAUL
129	1999	PRINCE
130	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
131	FUNKY COLD MEDINA	TONE LOC
132	MY BEST FRIEND	TIM McGRAW
133	SHAKE IT	METRO STATION
134	CECILIA	SIMON & GARFUNKEL
135	JUST DANCE	LADY GAGA w/ COLBY O'DONIS
136	THAT'S AMORE	DEAN MARTIN
137	NO ONE	ALICIA KEYS
138	GREASE MEGAMIX	TRAVOLTA & NEWTON-JOHN
139	ALL MY LIFE	K-CI & JOJO
140	DON'T CHA	PUSSYCAT DOLLS
141	GIMME MORE	BRITNEY SPEARS
142	ANOTHER ONE BITES THE DUST	QUEEN
143	GETTIN' JIGGY WIT IT	WILL SMITH
144	I SAW HER STANDING THERE	BEATLES
145	IT'S RAINING MEN	WEATHER GIRLS
146	HOLLBACK GIRL	GWEN STEFANI
147	ARE YOU GONNA BE MY GIRL	JET
148	THE HUMPTY DANCE	DIGITAL UNDERGROUND
149	HOLIDAY	MADONNA

Not These...Please!

33 Banned Tunes

Note: The first nine songs below are by far the most "un-requested" and are ranked by "unpopularity" while the rest are in no particular order.

SONG	ARTIST
1 MACARENA	LOS DEL RIOS
2 CHICKEN DANCE	EMERALDS, various
3 COTTON EYE JOE	REDNEK
4 CHA CHA SLIDE	MR. C THE SLIDE MAN
5 Y.M.C.A.	VILLAGE PEOPLE
6 PLAY THAT FUNKY MUSIC	WILD CHERRY
7 BABY GOT BACK	SIR MIX-A-LOT
8 HOKEY POKEY	RAY ANTHONY
9 ELECTRIC SLIDE (ELECTRIC BOOGIE)	MARICA GRIFFITHS
SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
THE TWIST	CHUBBY CHECKER
FRIENDS IN LOW PLACES	GARTH BROOKS
BROWN EYED GIRL	VAN MORRISON
COPACABANA (AT THE COPA)	BARRY MANILOW
CELEBRATION	KOOL & THE GANG
BUTTERFLY KISSES	BOB CARLISLE
SEXUAL HEALING	MARVIN GAYE
LOVE SHACK	B-52'S
MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEGA
I WILL SURVIVE	GLORIA GAYNOR
LET'S GET IT ON	MARVIN GAYE
LADY MARMALADE	CHRISTINA AGUILERA W/ VARIOUS
LIVIN' LA VIDA LOCA	RICKY MARTIN
HIPS DON'T LIE	SHAKIRA
OLD TIME ROCK & ROLL	BOB SEGER & SILVER BULLET BAND
GREASE MEGAMIX	TRAVOLTA & NEWTON-JOHN
MONY MONY	BILLY IDOL
HOT HOT HOT	BUSTER POINDEXTER
TOXIC	BRITNEY SPEARS
WHITE WEDDING	BILLY IDOL
WIND BENEATH MY WINGS	BETTE MIDLER
WONDERFUL TONIGHT	ERIC CLAPTON
HOLLBACK GIRL	GWEN STEFANI

Brought to You by DJ Intellegence

The Mobile Beat Top 200 and related lists have become the "gold standard" in song lists for DJs around the world. Mobile Beat has again partnered with DJ Intelligence to bring you the most accurate and precise "top songs" lists for 2009, tallied by millions of actual song requests!

DJ Intelligence is a service that offers web-based tools for mobile DJs. Their most popular tool is an online music search and request system which allows clients to search a DJ's music library and create a custom request list for their event, right on the DJ's website. The system is in use by thousands of DJs nationwide, with nearly two million actual song requests made in the past 12 months! DJ Intelligence automatically and anonymously tallies and tabulates the online requests in real time to generate these song lists. Given the volume of requests made, you will find these lists to be remarkably true to life.

To include your clients' requests in the tabulation for the coming year, you can visit www.djintelligence.com to add the DJ Intelligence music search request system to your website. It integrates seamlessly with any existing website, regardless of who designed it or where it is hosted. Setup takes just minutes. Every request your clients make will automatically be included in next year's tally.

Mobile Beat Top 200+

RANK	SONG	ARTIST
150	AIN'T NO OTHER MAN	CHRISTINA AGUILERA
151	SMACK THAT	AKON w/ EMINEM
152	MONY MONY	BILLY IDOL
153	IT HAD TO BE YOU	HARRY CONNICK JR.
154	I CROSS MY HEART	GEORGE STRAIT
155	YOU DROPPED A BOMB ON ME	GAP BAND
156	BEAT IT	MICHAEL JACKSON
157	TOXIC	BRITNEY SPEARS
158	SUPER FREAK (PART 1)	RICK JAMES
159	I'M TOO SEXY	RIGHT SAID FRED
160	I WALK THE LINE	JOHNNY CASH
161	CRANK DAT (SOULJA BOY)	SOULJA BOY TELL'EM
162	ZOOT SUIT RIOT	CHERRY POPPIN' DADDIES
163	BRASS MONKEY	BEASTIE BOYS
164	JUMP JIVE AN' WAIL	BRIAN SETZER ORCHESTRA
165	OPEN ARMS	JOURNEY
166	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
167	OH, PRETTY WOMAN	ROY ORBISON
168	BY YOUR SIDE	SADE
169	TAINTED LOVE	SOFT CELL
170	AIN'T TOO PROUD TO BEG	TEMPTATIONS
171	GROOVE IS IN THE HEART	DEEE-LITE
172	KISS KISS	CHRIS BROWN w/ T-PAIN
173	PON DE REPLAY	RIHANNA
174	FERGALICIOUS	FERGIE w/ WILL.I.AM
175	TAKE A CHANCE ON ME	ABBA
176	LET'S TWIST AGAIN	CHUBBY CHECKER
177	LET'S GO CRAZY	PRINCE
178	NEW YORK, NEW YORK	FRANK SINATRA
179	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG
180	MAKING MEMORIES OF US	KEITH URBAN
181	PUMP IT	BLACK EYED PEAS
182	MOONDANCE	VAN MORRISON
183	TRULY MADLY DEEPLY	SAVAGE GARDEN
184	IN MY LIFE	BEATLES
185	LAST DANCE	DONNA SUMMER
186	COME FLY WITH ME	FRANK SINATRA
187	WALK LIKE AN EGYPTIAN	BANGLES
188	IT'S FIVE O'CLOCK SOMEWHERE	ALAN JACKSON & JIMMY BUFFETT
189	CLOSER	NE-YO
190	VOGUE	MADONNA
191	YOU SHOULD BE DANCING	BEE GEES
192	ALL SHOOK UP	ELVIS PRESLEY
193	IN YOUR EYES	PETER GABRIEL
194	BUBBLY	COLBIE CAILLAT
195	I MELT	RASCAL FLATTS
196	PARADISE BY THE DASHBOARD LIGHT	MEAT LOAF
197	MILKSHAKE	KELIS
198	WITH OR WITHOUT YOU	U2
199	REMEMBER WHEN	ALAN JACKSON
200	COPACABANA (AT THE COPA)	BARRY MANILOW

50 1st Dance Favs

RANK	SONG	ARTIST
1	AT LAST	ETTA JAMES
2	BLESS THE BROKEN ROAD	RASCAL FLATTS
3	LOST IN THIS MOMENT	BIG & RICH
4	AMAZED	LONESTAR
5	EVERYTHING	MICHAEL BUBLE
6	BETTER TOGETHER	JACK JOHNSON
7	MY BEST FRIEND	TIM McGRAW
8	IT'S YOUR LOVE	TIM McGRAW w/ FAITH HILL
9	ME AND YOU	KENNY CHESNEY
10	MAKING MEMORIES OF US	KEITH URBAN
11	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
12	I CROSS MY HEART	GEORGE STRAIT
13	THE WAY I AM	INGRID MICHAELSON
14	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
15	BY YOUR SIDE	SADE
16	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
17	SHE'S EVERYTHING	BRAD PAISLEY
18	WONDERFUL TONIGHT	ERIC CLAPTON
19	COME AWAY WITH ME	NORAH JONES
20	YOU AND ME	LIFEHOUSE
21	SOMEONE LIKE YOU	VAN MORRISON
22	I COULD NOT ASK FOR MORE	EDWIN MCCAIN
23	THIS YEARS LOVE	DAVID GRAY
24	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
25	LET'S GET IT STARTED	BLACK EYED PEAS
26	I DON'T WANT TO MISS A THING	AEROSMITH
27	I'M YOURS	JASON MRAZ
28	FROM THIS MOMENT ON	SHANIA TWAIN
29	LET'S STAY TOGETHER	AL GREEN
30	ALL MY LIFE	K-CI & JOJO
31	CHASING CARS	SNOW PATROL
32	YOUR EVERYTHING	KEITH URBAN
33	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
34	CRAZY LOVE	VAN MORRISON
35	INTO THE MYSTIC	VAN MORRISON
36	LOVE SONG	311
37	WHEN I SAID I DO	CLINT BLACK
38	UNCHAINED MELODY	RIGHTEOUS BROTHERS
39	FLY ME TO THE MOON	FRANK SINATRA
40	ALL I WANT IS YOU	U2
41	THE KEEPER OF THE STARS	TRACY BYRD
42	I'LL BE	EDWIN MCCAIN
43	THANK YOU FOR LOVING ME	BON JOVI
44	FAITHFULLY	JOURNEY
45	FAR AWAY	NICKELBACK
46	HEAVEN	BRYAN ADAMS
47	HAVE I TOLD YOU LATELY	ROD STEWART
48	TRULY MADLY DEEPLY	SAVAGE GARDEN
49	YOU HAD ME FROM HELLO	KENNY CHESNEY
50	JUST THE WAY YOU ARE	BILLY JOEL

Online Event Planning

It's No Longer a Luxury, it's the STANDARD!

Exclusive Offer!
FREE TRIAL
djintelligence.com/mb

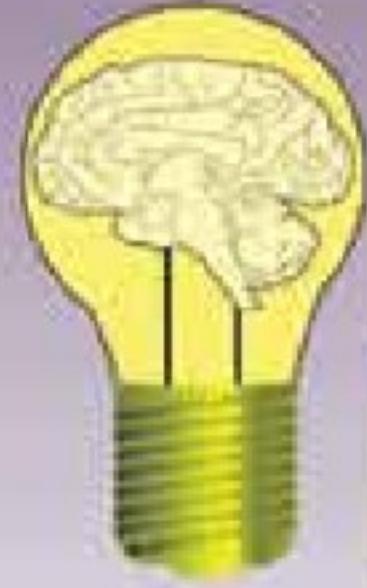
Brides and party planners
are now using the internet
to plan their special day.



Can clients book & plan their event on your website?

With DJ Intelligence, clients can book & plan their event on your website, giving them the online functionality they crave without sacrificing the personal service you love to provide.

Visit www.djintelligence.com to demo over a dozen interactive tools that integrate into your existing DJ website.



**DJ
Intelligence®**
"Smarten Your Website"

THE NAME TRUSTED
BY THOUSANDS OF
DJS WORLDWIDE

music search · online requests · planning forms · timelines · surveys · and more on your website today!

Rock & Roll Redux

Part 2:
Are things really better
the second time around?

BY RICK ELLIS



I was April 1978 and I was 8 years old sitting in the Capitol Center in Landover, Maryland. My parents were taking me to my first rock concert to see Shaun Cassidy. Several thousand teenage girls were all screaming "We want Shaun, We want Shaun!!!" as the house lights went out and a large paper disc was lowered to the stage and backlit, the music started and a shadow of the man we were all there to see appeared. "That's Rock and Roll" started playing, and he burst through the paper as the chorus started...and the arena exploded with screams. Shaun Cassidy was my introduction to pop music and I actually wore out my copy of his first LP. Later that year I performed his first single "Da Doo Ron Ron" at my elementary school talent show little knowing that I was doing a cover of a cover song.

DA DOO RON RON

Although originally recorded by The Blossoms with Darlene Love providing the lead vocals, Producer Phil Spector decided to go back and rerecord the song with girl group The Crystals. The song reached number 3 on the Billboard Hot 100 in June of 1963.

The song finally hit number 1 on July 16, 1977 when new teen idol Shaun Cassidy exploded onto the pop scene using the classic as his first single. Minor changes were made to the lyrics to keep the song about a boy and a girl, the world wasn't ready to hear Shaun sing about a new boy he met named Bill! Aided by the success of the song Cassidy received a Grammy nomination for Best New Artist in 1978.

(OH) PRETTY WOMAN

Roy Orbison wrote and recorded the song in 1964. Legend has it that the title for the song came about when Orbison's wife interrupted a conversation he was having with a friend to say that she was going out; Orbison asked if she had enough money and his friend stated that "A pretty woman never needs any money."

Southern California rockers Van Halen released their album "Diver Down" in 1982 with an astounding five out of the twelve songs being covers of other artists' songs. Their version of "(Oh) Pretty Woman" has the distinction of being the first music video banned by the fledgling MTV. The video's opening sequence has a woman being held captive and fondled by two midgets, the band dressed up as a cowboy (Eddie), Tarzan (Alex), a samurai (Michael) and in a sly jab at himself, David Lee Roth in a Napoleon costume coming to save the girl who is revealed at the end of the video to actually be...a man. The song made it to number 12 on the Billboard Hot 100 charts however it shot to number 1 on the Billboard Rock Tracks chart which had only been around since 1981.

NOTHING COMPARES 2 U

Originally written in 1981 by Prince for a group known as The Family, the group didn't record the song until 1985 when it was released on their self titled album but the song was not released as a single.

In 1990 Irish singer Sinéad O'Connor recorded the song for her second album "I Do Not Want What I Haven't Got" O'Connor's version exploded to the top of the Billboard charts worldwide in several countries including the United States, Great Britain and Australia. The song was paired with a powerful music video that was simply a close-up on O'Connor's face as she sang the lyrics to the song. The video went on to win an MTV video music award in 1990 four best video. This was also the first time a female artist had won in the best video category. In 2004, the Sinéad O'Connor version ranked number 162 by Rolling Stone magazine on their "500 Greatest Songs of All Time" list.

I DROVE ALL NIGHT

While originally written for Roy Orbison, who recorded the song in 1987 the song was first released by Cyndi Lauper in 1989 as the second single from her third album "A Night to Remember." The song did break into the top 10 on the Billboard hot 100 charts and made it to number six. This song was her last US top 40 hit. Law first music video for I drove all night did cause an uproar in the United States. Due to the majority of the video showing Lauper with a movie being projected onto her nude body.

Following his death in 1988 Orbison's version was finally released in 1992 for the album "King of Hearts", which had been remixed by Orbison's friend Jeff Lynne of Electric Light Orchestra. While the song did not enjoy the same success as Lauper's version it did return Orbison to the Billboard charts and a music video featuring two of the 1990s hottest young stars Jason Priestley and Jennifer Connelly was released.

In 2003 Celine Dion recorded and released the song as the lead single from her album "One Heart". While the single took the number one spot for several weeks in Dion's native Canada, it only reached number 45 on the Billboard Hot 100 chart in the United States. However, several club remixes were released and the song made it to number two on dance club charts. The song went on to become a staple in Dion's live shows in Las Vegas and was included on Dion's 2004 CD and DVD release "A New Day...Live in Las Vegas".

LADY MARMALADE

This sexually charged song about a woman known only as Lady Marmalade, who haunts the dreams of a man she seduced on the streets of New Orleans with the provocative line "Voulez-vous coucher avec moi (ce soir)?" which when translated into English means "Do you want to sleep with me tonight?" Patty LaBelle's early 1970s group Labelle released this song in the spring of 1975, where it topped the Billboard Soul Singles chart and the Hot 100 charts for just one week.

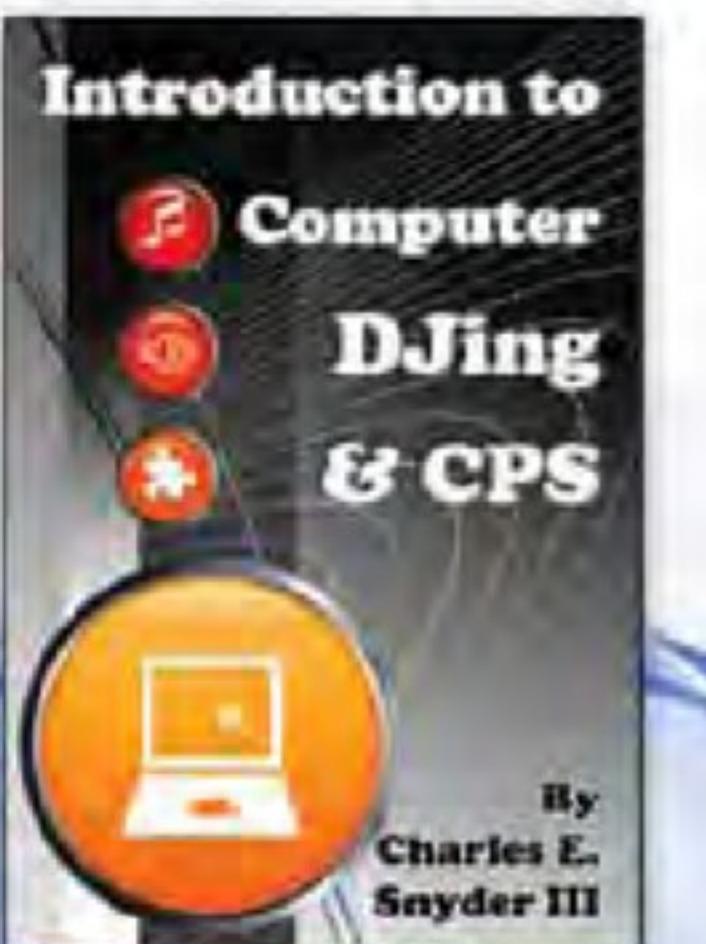
The song has been rerecorded by several diverse artists ranging from a 1991 jazz version by Sheila E. all the way to a techno rendition by the Lords of Acid in 1999. However, the most successful cover was done in early 2001 when "Lady Marmalade" was recorded for the soundtrack of the Nicole Kidman movie "Moulin Rouge!" by Christina Aguilera, Lil' Kim, Mya and Pink. The song raced up the Billboard Hot 100 chart and hit number one for a second time, spending five weeks in the number one spot and in 2002 the song or one of the best pop collaboration with vocals Grammy. The music video showed all four performers dressed in lingerie dancing on sets built to mimic the actual Moulin Rouge nightclub. The video went on to win the MTV video music award for Best Video and Best Video from a Film in 2001.

CONTINUED ON PAGE 64

So you wanna go digital...
ARE YOU CERTIFIABLE!?

Introduction to Computer DJing & CPS by Charles E. Snyder III
Have you ever wondered who invented the computer? Want to know who are some of the folks who are responsible for pioneering the way in CPS? Do you want to know which the better operating system is, Mac or PC? Would you like to have more than two dozen examples of programs, controllers and accessories for a CPS? All this and much more may be found inside.
Foreword by Professor Jam - Director of the Computer DJ Summit and CPSD/CPSME certification program.

Check out ProDJPublishing.com
or call 800-257-7635 ext 0
for a dealer near you!



ProDJPublishing

**NO MORE
STOLEN DJ
EQUIPMENT.**

**Portable
Wireless
No phone line
.6 second fast**


tattletale
portable alarm systems

We sell speed for
\$12 a month.



1.888.TELL.ON.U www.tattletalealarm.com

EZ UP FRANKENSTAND EZ DOWN

**ALL STEEL STAND
EASY OPENING LEGS
DESIGNED BY A MOBILE DJ
Two powers available:
F1 = 30 to 50 pound speakers
F2 = 55 to 75 pound speakers**

Lifting speakers since 2003

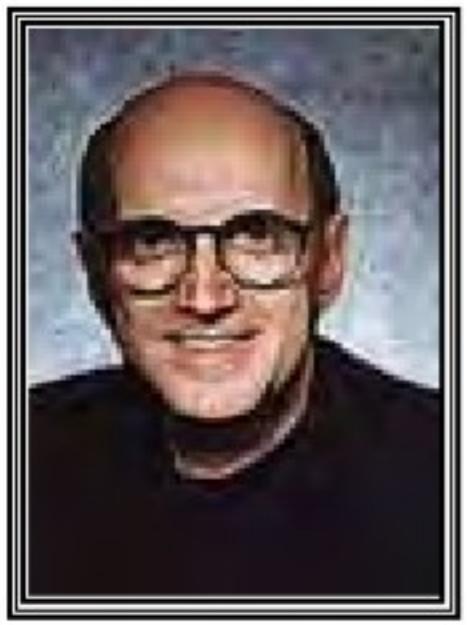
**Also available: Passive FRANKENSTAND without power
for those who like to muscle their speakers up**

www.frankenstand.com

**THE ORIGINAL...
..ENOUGH SAID**



619.223.7587



Playing the Pricing Game to Win

Pricing Strategy, Part One

Even with market pressures, setting your price requires a rational but creative process

BY JOHN STIERNBERG

For some mobile entertainers, setting pricing can be mysterious, sensitive, and a bit scary. Pricing strategy involves the decisions you make about pricing before you go to market. How do you set prices? Do they change over time? How do you know if your prices are market worthy? How does the global economic downturn affect my pricing strategy? This article explores these issues and provides guidelines for preventing mistakes and optimizing revenue opportunities.

CHARGING WHAT THE MARKET WILL BEAR: THREE FACTORS

You probably have heard the expression "charge what the market will bear." This implies (correctly) that the market (read customers or clients) determines pricing in the long run. Three key factors influence how much customers are willing to pay.

FACTOR 1: "SUPPLY & DEMAND"

This is a fundamental business principle. Prices go up or down based on the balance between supply or product availability and demand or number of potential customers in the market.

For example, a music store may mark down the prices of pieces gear in stock if they have too much inventory or if customers are not asking for the product. Conversely, the same store may sell custom guitars at list price because the maker's output is limited and the market is small but willing to pay a higher asking price for a unique instrument.

This principle applies to some, but not all, categories in mobile entertainment. Consider two contrasting examples:

- Some international club DJs command large performance fees because they perform relatively rarely and fans are willing to pay higher-than-average ticket prices to see them (more demand than supply). They are also likely to invest more in sound, lights, and staging to give the audience a great party or concert experience.

- On the other hand, many mobile entertainers are often locked into the talent budget of a wedding, local club, or corporate gig and take what the client offers. If the act doesn't like the price, the promoter hires someone else (more supply than demand).

FACTOR 2: CONVENTIONS & TRADITIONS

Have you heard this one? "We've always done it that way." Every industry, including mobile entertainment, has its time-tested pricing guidelines or methods. Here are some examples from our industry:

- Entertainment budgets for private events (weddings, meetings, anything closed to the public) vary depending on the geographic location, size of the audience, quality standards of the client, and costs for other event elements (catering, hall rental, photography, etc.).

- Public event prices vary with the notoriety of the act, size of the venue and audience, and price of competitive entertainment offerings (sports, movies, games, attractions, etc.). As a result, event ticket prices paid by fans range from \$0 (free) for subsidized events like community festivals to over \$200 for premium seats at major concerts and festivals.

- Live event production companies negotiate a flat fee for each event, including system design, set up, operation, and transportation from venue to venue (in the case of tours). Although things change along the way (e.g. the price of gas goes up during the tour), the production company is rarely able to get more money from the producer after the original agreement is struck.

FACTOR 3: SALES & MARKETING ABILITY

Remember the club DJ example above? In addition to having great talent, some acts are marketed and sold more effectively than others. This capability is developed over time and is

fundamental to your long term pricing strategy. Consider the following examples.

- Acts with professional-looking promotional materials often command higher prices. This is not simply based on the materials, but on the idea that the client, club, or event promoter can use the materials (photos, bios, press clippings, etc.) to help charge higher ticket prices and draw a larger crowd.

- This translates to your mobile entertainment production company as well. The firms with press kits and testimonial packages can often charge more than those who don't—even if the music, gear and stage presence is comparable.

- Larger multi-rig production companies may have dedicated sales or business development people on staff who focus on booking the next gig, event series, or tour. This positions the company as more professional, but also increases overhead. Higher overhead drives prices up out of necessity, as long as the client will pay.

WHAT ABOUT THE ECONOMY?

Sure, there has been bad news everywhere for the past six months. Stock market down, real estate losing value, banks closing, corporate layoffs...it's depressing. So what do normal people do? They turn to entertainment to help them cope with their troubles and celebrate their successes. While the corporate meeting business is sure to be down in 2009, there will still be meetings and events. People are continuing to get married, celebrate anniversaries and graduations, and go to clubs and parties. Entertainment is more vital and relevant than ever, and there are gigs out there if you look for them.

Here's the point...In mobile entertainment, setting prices for your services is both a science and an art. The science part is relatively simple—figure out how to scale and price what you offer to the needs and budget of the client while you earn enough profit margin to keep you in business. The art part ties to your ability to create mystique and play off the law of supply and demand. This is where you can potentially earn more than your competitors, despite current economic conditions. It's not just about being the low bidder—it's about delivering the best value.

Next issue we'll pick up here and talk about the three basic pricing strategies. In the meantime, best wishes for success in mobile—entertainment! **MB**

*John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com.*

**"We Help DJs Build
and Grow their
Business!"**
ADJA.org

AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

VOLUME 5 ISSUE 3 • MAY 2009



I Can't Afford NOT to Go

By Mike Fernino

"I can't afford to go this year." That was a common theme among my DJ colleagues when I asked them if they were attending Mobile Beat Las Vegas this past February. It seems that with the challenging economy, many DJs are choosing to hide under the bed and wait for the monster to go away.

Godzilla Is Going to Eat Your Business!

Well, I have news for them: The monster is you! And in his difficult economic environment, one must work harder than ever to build and grow one's business. This is NOT the time for small thinking, or even "conservation." Hiding under the bed will only hold you back, if not set you back. Attendance at trade shows, conferences, and even local ADJA chapter meetings is more important now than ever before!

Knowledge is power...and power can be turned into profit! Every time you learn something new and apply it to your business, there is no telling how much benefit you can gain. That means money in your pocket.

Solid Investments

I was pleasantly surprised this year to see Mobile Beat attendance at an even par with last year's numbers. Quite frankly, I expected to see a large decline this year at the Vegas show. But many new faces were in attendance (from as far away as England!). They are fresh, hungry, and aggressive thinkers who are ready to take your market share away from you! These were DJs who saw the value of an investment in a \$200 show pass, a \$70-per-night room, and \$400 air fare. Because, after the knowledge was taken home from the conference, it would not be that they had just spent \$1,000, but rather they had invested in themselves. Who knows how many events will be gained as direct result from new knowledge accumulated?

On top of attending a conference, if you are not a member of the ADJA, what are you waiting for? The ADJA gives its members every possible edge in the marketplace through education and support. I scratch my head in pure wonder when a DJ tells me that membership in the ADJA is not worth \$200. When I think of the knowledge that is available to any member,

it is the value of a lifetime! When added with local chapter attendance and participation, you have a winning recipe!

Now, going back to attendance at DJ



INSIDE THIS EDITION:

- 37 I Can't Afford (NOT) to Go
MIKE FERNINO
- 38 Association News
ADJA ROCKS MBLV.09!
- 39 1ST ANNUAL ADJA EDUCATION CONFERENCE & SHOW
- 40 The Power of Two
JIM CERONE
- 41 Sales Success: M - O
MITCH TAYLOR
- 41 Not Always the ONE
BRIAN HARRIS
- 42 Clubbin' in Southeast Asia
PEACE & DJ ZAN
- 42 Warning: Your Prices May Be...
MARK IMPERIAL
- 43 Star Reflections
MIKE WALTER

trade shows. Another important thing to focus on...is the word "focus." When you attend a show, especially Vegas, it can be easy to get sidetracked with other agendas. FOCUS on the reason you are there in the first place, and make sure you drink up every drop of precious knowledge. If you crave some fun and nightlife, add an extra day or two to your travel itinerary and see the sights. This way you don't feel like you are missing out.

New Show, New Knowledge

With July 2009 on the horizon, the ADJA breaks into the convention world with its very first independent conference. I can't stress enough how im-

CONTINUED ON PAGE 38

In its continuing quest to help DJs build and grow their businesses, the ADJA made several major announcements at the 2009 National Meeting in Las Vegas, NV, during the Mobile Beat DJ Show.

At the ADJA national meeting, ADJA's national president, Dr. Drax announced new educational programs such as more tour stops, on-demand HD media, and the ADJA's summer conference. The ADJA is pleased to announce that not only are they continuing to provide free hosting, but they are expanding the free templates as well. One awesome new feature is providing members the ability to give their clients free event websites! Now every member can give their clients the ability to upload pictures, post to a blog, and present their event to all their friends and family in one easy place. Free! How awesome is that? (See ADJA.org for details.)

Later in the meeting, the ADJA gave out its three most prestigious awards:

The Michael Butler Humanitarian Award, the Peter Merry Leadership Award, and the Chapter of the Year Award. This year's winners were Ed Frank, Robbie Britton and the Sacramento chapter respectively. Please see the members-only area of the ADJA website for all the details.

We are very pleased with the way that



Ed Frank (L) and Robbie Britton (R) with ADJA National President, Dr. Drax.

ADJA ROCKS MBLV.09!

these members have gone outside of themselves to help others and to further demonstrate the value of ADJA membership around the globe.

ADJA announced several new leadership positions: as regional representatives to the president, Mike Fernino as the Northeast Regional Representative, Jonathan Marriott as the Northwest Regional Rep., and Chad Wandel as the Lower Midwest Regional Rep. Richard Mills from New Zealand was also called to serve as our regional representative in the South Pacific, developing Australia and New Zealand organizations. These four fine men join Val Ruste as regional reps and we are looking



ADJA Chapter of the Year: Sacramento, CA

for great things to come from their efforts.

Additional callings were extended to Jeremy Miller to serve as our Chapter Development Specialist, and Chad Wandel to serve as our new Media Relations Specialist. Jeremy has already done an awesome job in contacting over 50% of our chapter presidents in just his

first month! Chad has also done a great job in establishing our presence on social networking sites such as Facebook and others. We expect more great things from these great leaders.

ADJA provided over \$6K in prizes, giving away not just one, but two Denon HDC2500's, a Denon HDC4500, a trussing package from Global Truss valued at over \$1,600, as well as a top of the line Rock 'n Roller cart and a free tuxedo from the ADJA's tuxedo supplier. Congrats to all our winners!

ADJA also announced that it will be conducting a massive SEO campaign designed to bring every ADJA chapter and member's website up significantly in the search engines. Using some proprietary new technologies, along with some tried-and-true

methods, the ADJA will enhance your ability to be found on the web.

Massive new benefit programs were also announced with Global Truss, DigiGames, and several others. Please see the ADJA member home page for more details. The best just got better as the ADJA continues to give you MORE!

NOW is the time to join if you haven't already. Sign up at adja.org today. Join the organization that gives you more and is committed to your success, because, "If we work together, Imagine what we could do!" A

I Can't Afford NOT to Go

CONTINUED FROM PAGE 37

pressive the lineup of speakers and educators are. Attendance is mandatory if you care about development as a successful player in your market. Now, more than ever, it is the informed business person who will have the advantage in a highly competitive DJ industry--and who will emerge from this economic downturn successfully!

I just made my seventh annual trip to the Mobile Beat show. 2009 actually marks my 15th year of attending DJ-related conferences. Why did I attend the show this year? Why do I keep returning year after year? There's no recession at my business. In fact, we are having one of the best years we have ever had in 25 years of business. Why and how, you ask?

Answer: Knowledge gained as a direct result of my attendance at and involvement in the DJ Industry. I don't and won't hide un-

der my bed when times get tough. Instead, I work harder than ever to be successful. I truly think that "you get out of something, what you put into it."

When asked if I am attending a DJ conference, my answer is not "I can't afford to go," but rather, "I can't afford to miss it!" A

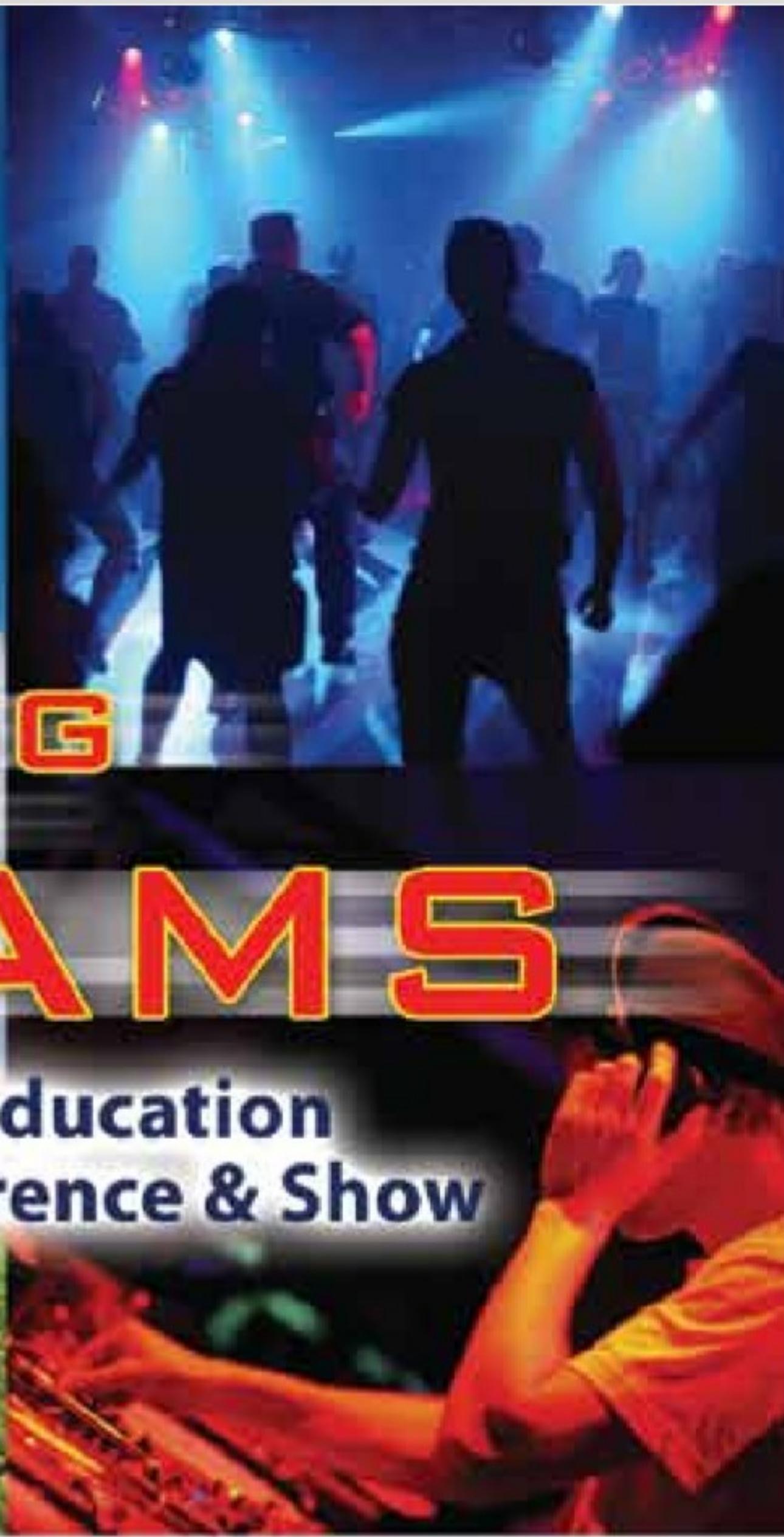
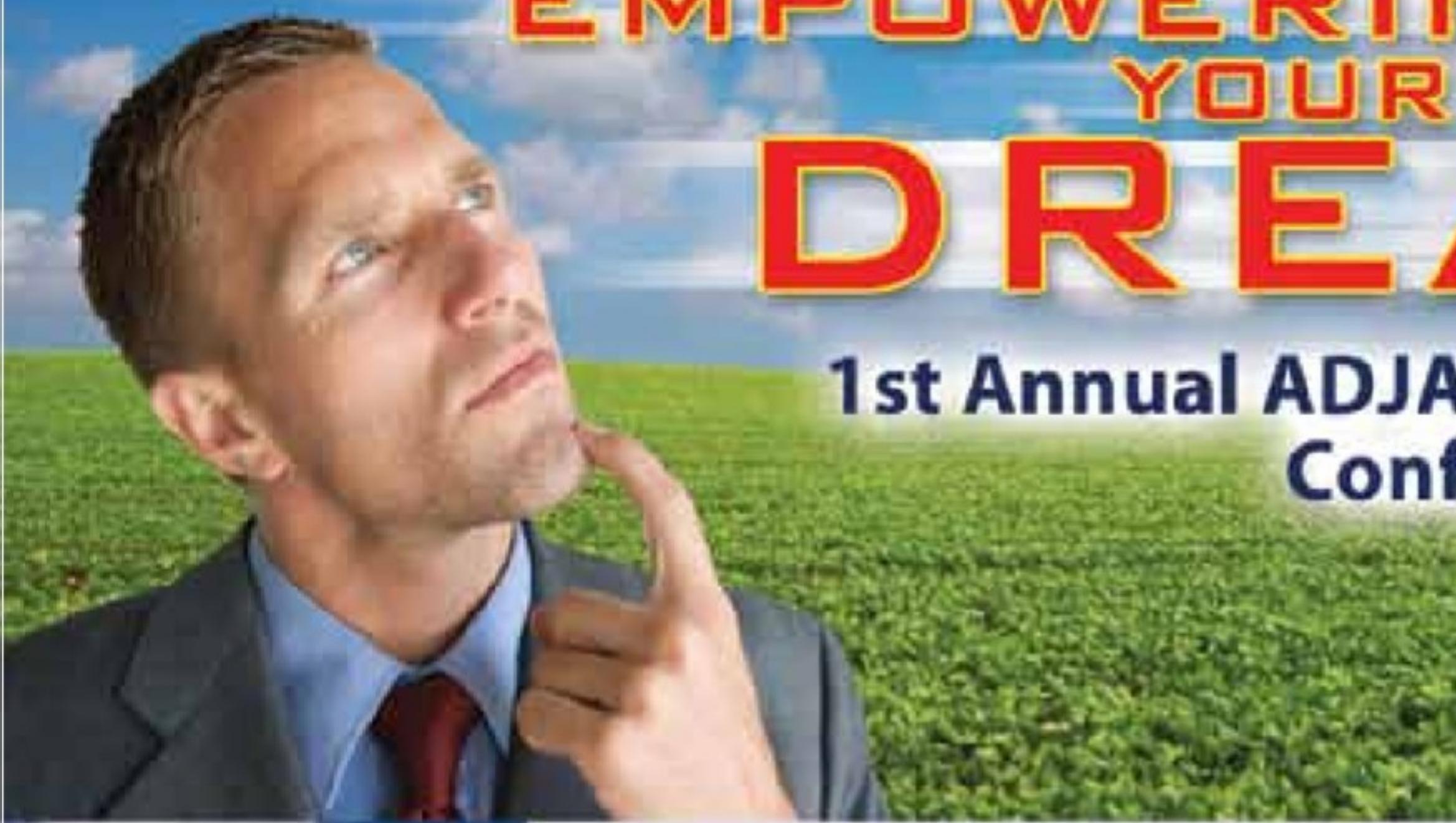
Mike Fernino is the founder of DJ Idea Sharing, owner of Music In Motion Entertainment in Connecticut, and currently serves as North East Regional Representative for the ADJA.



EDUCATION
NETWORKING
SUPPORT

EMPOWERING YOUR DREAMS

1st Annual ADJA Education Conference & Show



Great seminars on a variety of topics from industry pros designed to help "Empower Your Dreams!"

Brian Harris
Adrian Cavlan
Randy Bartlett
Jim Cerone
Ed Frank
Scott Faver
Ben Stowe
Mark Imperial
Mitch Taylor
Robert Krueger
Mike Walter
Bill Lage
& more to be announced!

July 12-14, 2009 • Chicago, IL

Holiday Inn® Chicago North Shore (Skokie)

The ADJA will hold its first ever Education Conference & Show July 12-14, 2009. The intent is to give DJs at all levels the opportunity to hear from the best & the brightest, and bring our industry closer together under the ADJA.

The theme for this year is "Empowering Your Dreams." We would hope every attendee will leave feeling rejuvenated, empowered & feeling infused with more knowledge & opportunity than they could have ever imagined.

We will change the landscape for education with TWO tracks running simultaneously, one focused upon performance, the other dedicated to business. Presenters will include topics on school events, beatmixing, music selection, marketing, sales, games, Quickbooks, growing your business, Mitzvahs, microphone skills, MC skills, weddings & much, much more. There will be over 20 seminars to choose from, introducing 7 brand new presenters. Coupled with an awesome exhibit hall with over 30 companies showing off their latest & greatest gear, this promises to be the don't miss event of 2009.

Once again the ADJA leads the way in delivering the Summer Conference that everyone has been wanting for years!

"We Help DJs Build & Grow Their Business"

Register Today At
www.adja.org

\$49 Advanced Registration for ADJA members.

\$149 Non ADJA members discounted rate.

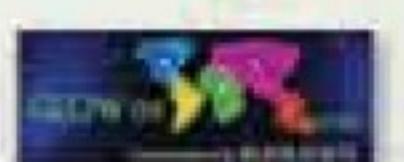
\$249 Non ADJA member conference special - comes with a year's free membership in ADJA. That gives you the chance to step up to the ADJA for only \$160.

Key Sponsors:

DENON



Promo ONLY

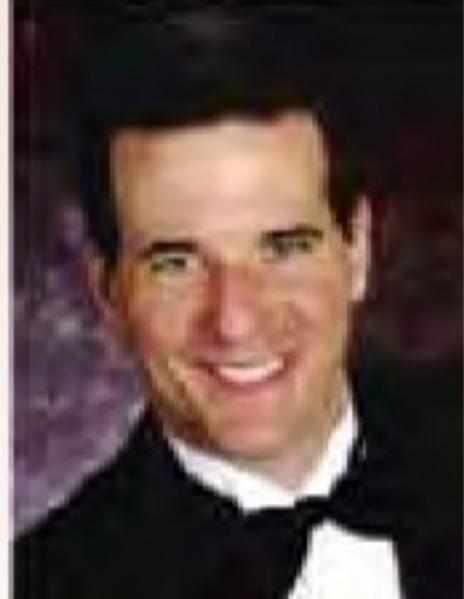


THE POWER OF TWO

By Jim Cerone

When you perform at an event, who are you working for? I constantly remind myself that I am always working for TWO bosses.

You might think I'm talking about the bride and the groom. But I consider both of them to be a singular "client." My other boss is...THE LOCATION. My contract may be signed by my client, but I am actually a guest in the location's "house." If you want to be invited back for another play-date, you have to be on your best behavior.



Since venues are often the first link on the hiring food chain, we need them. Coincidentally, they need great entertainers to recommend to their clients. Trust me, venues do not want to be associated with or have to deal with the DJs who give our industry a bad name. They know it only reflects badly on them and their facility. When a guest attends an event with rotten entertainment, chances are they will not know or remember the entertainer's name. They will remember (and tell everyone they know) that they had a bad experience at that location. Then, when it is time for them to book their event, that location will be at the top of their "No" list.

With very minimal effort, you can provide venues with great entertainment and become the DJ service they recommend to their clients. The following concepts will help you move toward this goal:

Create Open Communication

First and foremost, you must simply open the lines of communication. If you have been hired to play a location you have never been to before, ask your client for the name of their contact person. Call this person on a Wednesday morning (more on that in a minute...) and introduce yourself. Briefly explain that you have never played at their

facility before and ask them if you may schedule an appointment to do a quick site survey. Ask for their e-mail address and then follow up with a short "thank you" email. Finish the conversation by saying you look forward to working with them.

Good Grief, Be Brief!

Banquet managers and event coordinators are very busy people. Be respectful by quickly stating your purpose for calling and asking if they have just a few moments to discuss the upcoming event. Keep "small talk" to a minimum until you have established a great working relationship with them.

The best time to contact them is Wednesday morning. If they work weekends, they may have Mondays off. On Tuesdays, they may be buried in phone calls and emails. By Thursday, they may be busy with last minute details for their upcoming weekend events. So, plan to make your vendor calls on Wednesday mornings.

The Important Stuff

While it is important to discuss the event timeline in advance, the Director of Catering does not need to know every single detail of your agenda. Only ask them the important questions that directly involve them and their staff:

- What time may I set up?
- What is your load-in procedure?
- What time is the party scheduled to end?
- May the client add overtime?

If you need a table or have specific electrical requirements, now is the time



to ask about that as well. Do not ask these questions when you arrive the day of the event! Banquet staffs are far too busy at that time to stop what they are doing and help you. It is your responsibility to gather the information you need ahead of time.

Arrive Early!

The single best way to get referrals from other vendors is to arrive early. How do I know? Over the years, many catering managers have shared horror stories of dealing with DJs who showed up late (or not at all). This causes stress for everyone involved and can disrupt the actual event itself.

If you are always late, you can and must break that bad habit. How do I know? I used to be late for everything! Now, however, venues know they can count on me to arrive at least two hours before the first guest is scheduled to get there. This is also a good time to meet all of the vendors and exchange business cards.

Always Be Thankful...Always

After a successful event, write "thank you" notes to every vendor you met. These don't need to be long, drawn out letters. Simply say, "It was nice working with you." Everyone appreciates being appreciated. More importantly, most other DJs will never do this, so by consistently writing thank you notes, you will stick out in their mind and you'll be helping them remember your name. So, always say thank you!

You can easily build a business that thrives solely on word of mouth and referrals. Just remember that you are a guest in someone else's house. Impress both sets of bosses--your clients and the venues that allow you to perform in their facilities. In the short term, your client will receive a fabulous event; over the long haul, you will create great working relationships with your fellow professionals, especially the ones who are on the top rungs of the hiring ladder.

Jim Cerone is an ADJA member and creator of The Perfect Host DVD series. For more information, visit www.jimceronetheperfecthost.com.



By Mitch Taylor

In our last article we discussed J, K and L of Sales Success. This article we continue with M, N and O.

M = Motivation

What's yours? What motivates you? Is it money? Is it the smiles on your clients' faces after you've delivered exactly what you've told them? Is it your family? Is it the feeling of going "above and beyond" in your service to your client?

I urge you to find what motivates you and then use that when you are having a downturn in business, or just having a bad day. Thinking positively is the way to be, and one of the best ways to stay focused on your goals in your business.

N = New Ideas

Some say that there are no new ideas--just re-hashed old ones. However, look all around you. Look at all of the advancements in technology we have had over the last decade. Technology is exploding--including new ways to do business--and now is the time to embrace these "new ideas" and marketing concepts to boost your bottom line. Visit

social networking sites that your clients belong to, connect with them and their friends there; some of them are likely to be guests at your upcoming event.

New ideas also pertain to the performance aspect of your DJ service. There are countless ways to take something old and make it new, or adapt it to fit your client's needs. By brainstorming with your clients, you can come up with new and distinctive ideas that are uniquely theirs, which truly add to your referral base and your bottom line.



O = Outside Influences? Bring Them In!

Who do you meet with? Just the client or clients? Or ,do you also meet with people who influence them and possibly their decision to hire or not hire you? The best way to succeed in sales is to meet with all of the decision-makers at the same time. This will help you to overcome one of the four main objections that we hear in a service-based business. (E-mail me at mitch@taylorweddings.com to find out what these are.)

When you are setting the appointment, ask your client if there is some-

one else who should be at your meeting who may be assisting them with their plans, such as Mom or Dad, friends, or others. This sets the expectations from the start and allows you to

SALES SUCCESS FROM A TO Z

SALES SUCCESS: M TO O

present to all parties at the same time, thereby increasing your likelihood for a connection. This also avoids the situation of the true decision maker hearing your information "secondhand" from your potential client, thereby decreasing its impact, with something being lost in the translation.

Thanks for reading. I'll be back next month with P, Q and R in Sales Success. □

Mitch Taylor is a 17-year veteran of the mobile disc jockey industry and got his start working on the cruise ships of Carnival Cruise Lines. He is a member of the ADJA and WED Guild™. Mitch owns and operates Taylored Entertainment in the Upper Peninsula of Michigan and can be reached at 906-786-6967.

IN THE MIX Not Always the ONE

By Brian Harris

Welcome to Part 3 of, well, who knows how long this column will last? We'll just keep plugging away until we stop!

If you have any questions please submit them to the e-mail address at the end of this article and I will answer them in upcoming articles.

This time around, I'd like to discuss songs that don't actually start on beat 1. Certainly when cueing up a song in our headphones we can set the start of the song to be on beat 1, such as on "Sexyback," which actually begins on the "a" of beat 4, due to the little pick-up note before the downbeat of one. But

there are certain songs that we play on a regular basis that MUST start from the very beginning due to either a drum intro, or some sort of recognizable different instrument intro.

"Brick House" (105 BPM) starts on the "&" of 4, and gives us a 4-count drum intro. So to mix "Brick House" in after a song before it, you will be counting an eighth note pattern (1&2&3&4&).

You'll need to hit play on the "&" of 4 on your current song playing. However, for optimum results, you'll want to drop that right at the end of an 8-bar pattern from the previous song that's playing,



in the seventh bar, so that the drum intro rolls through (or in place of) the eighth bar, and the bass guitar/drums combination of "Brick House" starts as if it was the start of another 8 or 16-bar pattern.

Confused yet? I understand that hearing this in person would be much easier to understand than reading it in a magazine, so check out my seminar on this, at the Chicago ADJA show, July 12-14, 2009!

A few more examples are "Celebration" (120 BPM) and "Love Shack" (130 BPM). "Celebration" starts on beat 3 with the snare drum intro. If you don't start it on beat 3 of the current song playing, the rhythmic pattern of the back beat (snare on 2 & 4) will be thrown off and the beat won't be synchronized correctly. "Love Shack"

CONTINUED ON PAGE 44

Clubbin' in Southeast Asia

By PEACE with DJ Zan

Zan and Peace went club hoppin' in Southeast Asia and found themselves in Phuket, Thailand...

We were in Phuket during the Thai New Year, which is known as "Songkran." The new year brings in the world's largest water fight. If you are outdoors you cannot escape thousands of "super soakers," buckets and hoses of water with ICE water being the H2O of choice! Scooter traffic, tourists, locals and anyone daring to hit the streets will get wet—no—will get drenched. It is a lot of fun but can also be exhausting, especially if you are trying to go out to dinner or head to a nightclub.

Zan and I cleverly put dry shirts in a plastic bag and went out shirtless to allow ourselves dry shirts once we reached our final destination: The Tiger Club. Established in 2002, the Tiger is probably the best nightclub in Patong,

with the capacity to host up to 2,000 partygoers. It seemed to have that number covered. Zan quickly made friends with the lead disc jockey, DJ Jack, so when I visited the next evening, I was greeted with a drink in the DJ booth, as I took notes for this article.



DJ Jack (L),
of the Tiger
Club, with
PEACE

DJ Zan
spins



Hands Across the Water

The three main DJs at the club are DJ Jack (20 years as a DJ), DJ Duck (10 years) and DJ Miew (7 years). Miew, a female DJ, also handles lights. Each performer comes in around 9:00 PM and they play a two-hour shift every night of the week. They play a mix of House, R&B/Hip-Hop, Top

40, Techno, electronic and European hits. Jack was gracious enough to let Zan mix a 30-minute set of hip-hop.

Jack's pay is 35,000 Thai Baht per month: roughly \$1,050 US per month or \$35 per night. DJ Duck is paid 20,000 Baht which is roughly \$600.00 US per month or \$20 per night. DJ Miew is paid 18,000 Baht (\$540 US per month).

So here's the scene: Usually the jocks do not talk much on the microphone but Zan shows them how to get the party started with some high-energy MCing. By the middle of the night DJ Jack is getting comfortable on the microphone as he enthusiastically shouts "Make some noise!" Zan gives a "shout out" to a group of Australians and their friend celebrating a birthday. Quickly the tips start flowing in from the Australians as they thank Zan for making their friend feel special and compliment him on his music choices. I suggest Zan pass the currency of 1,000 Baht (\$30 US) over to Jack as a courtesy. Another 500 Baht flows in as the world travelers and locals dance into the night. It appears that Jack may have discovered that with a little effort on the microphone he can probably double his salary! A

WARNING: Your Prices May Be Ripping Off the World

By Mark Imperial

If you consider your prices "average" or if you've purposely priced your services lower than your nearest competitors, you may be ripping off two people—yourself and your client.

By not testing your price elasticity, you could be leaving a lot of money on the table. By neglecting to charge as much as you could, you lose the capability to service your clients at your greatest ability. I've seen extremely talented DJ's reputations tarnished by shoddy equipment they couldn't afford to maintain or replace. With proper fees, your clients get better service.



After years of helping hundreds of DJ entertainers and business owners grow their profits, I have shown them a common stumbling block that had kept them from realizing their dreams of a happy, profitable, stress-free life. The common block is their limiting belief about price and the complex issues related to price. Positioning yourself as the low-price leader is an unsustainable marketing advantage.

If you've tried to raise your prices before and failed, it may not be your fault. It's not as simple as telling you "raise your price." You've probably heard that advice many times before, however this advice is useless unless you have an understanding of how to present value and exactly what triggers your prospects "buying" behavior. With that said, I'll give you two key principles:

1. YOU are NOT necessarily your customer
2. There's a buyer for every price

YOU Are NOT Necessarily Your Customer

There's a saying in the sales world that if you want to be effective in selling, you first have to be sold yourself. But I'd like to add "...as long as you remember that YOU'RE NOT necessarily your customer." You must really believe in, and deliver the value you promise, even if what you sell is not necessarily for you. It is dangerous to set your pricing according to what your market is charging for two reasons: 1) a low price strategy is unsustainable (think airlines); 2) you send an ugly "me too" message to the world inviting comparison. Why would you want to be compared with anyone? The ability to present price and value properly is a highly profitable and attainable skill you can easily acquire. Although I don't have room to go in-depth here, simply know that there is a buyer for every price.

There's a Buyer for Every Price

Even the wealthiest Affluent or Mass-Affluent person does not spend freely

CONTINUED ON PAGE 44



Star Reflections

By Mike Walter

I f you are a regular reader of mine you'll know that I got my start in this wonderful business in the late '80s with a company called Star DJs. I didn't realize it at the time because I was brand new to this industry, but Star was doing some pretty incredible things, both here in New Jersey and also on a national level.

At the very first DJ Expo ever produced, owners John Murphy and Rick Galdi were key note speakers and the crew that we brought to the convention (about 15 of us, all decked out in our satin "Star DJ" jackets) made quite an impression. To this day I am approached by people in the industry who tell me they have a favorite John Murphy story. I smile and listen because that was John—he made great first impressions wherever he went.

I spent my first four years "in the biz" at Star and I learned so much there. John and Rick thought big and they instilled these beliefs in me: that what we do is teachable and that there are no limits. If you have five great DJs on staff, why not find two more? And when you are at 15, push on and get to 20. I started at Star as the twelfth DJ in their booking order and by the time I left we had over 50. And when I tell you that even the last guy in the booking order was an awesome talent, I mean it. John and Rick had high standards and their staff showed it.

I often compare the state of DJing in New Jersey to the Big Bang theory. As Star exploded, great talent was sent hurdling off in every direction. If you went through the entire list of DJs in New Jersey I'd bet you could trace one in every three to their roots at Star DJs.

DJ Loyalty: Priceless

One of the reasons Star was able to grow so big is that our staff at the time had incredible loyalty. I'll never forget the time one of our DJs, Mario Panicucci, pulled up at the office to show off the paint job on his new van. He had the Star DJs logo painted all over the van in our bright fuchsia colors of the time, complete with our 1-800 number. John and Rick hadn't

asked him to do it nor had they chipped in for the cost of it. This guy was just so proud to be a Star DJ that he'd done it all, and paid for it all, himself. That's the kind of loyalty you can't buy. But what I learned during my time at Star is that you can create it.

Training was the first way that John and Rick created loyalty. When I met them and came on board, they were still offering free training. I had just graduated from the Connecticut School of Broadcasting but knew nothing of the mobile DJ business. Rick Galdi was in charge of training back then. He introduced me to and taught me so much about this business. Along with everyone else on staff, I felt an obligation for that.

Star had taught me their way—how could I go out on my own after that? (I trace Star's demise in many ways to the beginning of their "School of Live Entertainment" because once they

started charging to learn how to DJ, they lost that passionate loyalty.)

Our staff's devotion also came from the fact that John and Rick made it "cool" to be a Star DJ. We had regular meetings and afterwards we would often go out as a group.

Those nights created a bond among the guys on staff. Whenever anyone (including myself) considering leaving, we realized that one of the things we'd miss was that camaraderie. In the rare situations that a DJ did leave, John and Rick would openly mock them and their decision. We were all left with the unspoken understanding that being a Star DJ was the best and only choice if you were going to DJ in New Jersey.

The biggest challenge that John and Rick had was maintaining that loyalty. They say "With great power comes great responsibility," and I think that is true when it comes to managing a staff. When your DJs are incredibly loyal, all it will take is one time for you to abuse that loyalty and it's lost. And that is the thing I am very aware of when it comes to handling my staff at Elite. There are times when I have to be tough or enforce something that I know my staff is opposed to, but I am always up front and honest with my DJs and I do my best to be fair at all times. I don't think I have the same fervent loyalty that John and Rick had back in those heady days of the early 90s at Star (no one has ever painted my logo on their own vehicle!) but I also think it's a more realistic level that I can maintain for as





Contact the AMERICAN DISC JOCKEY ASSOCIATION

By Mail: 20118 N. 67th Avenue
Suite 300-605
Glendale, AZ 85308
By Phone: 888-723-5776
By Email: office@adja.org
By Click: www.ADJA.org

IN THE MIX Not Always the ONE

CONTINUED FROM PAGE 41

also starts on beat 3; another one with a drum intro, keeping the same concept of your starting point with your current song playing, to mix this one in.

One more: I know a lot of DJs feel that the guitar intro of "Shook Me All Night Long" is important to play. In my opinion, it kills the energy, even with the anticipation of what's to come. So I like to start it on the snare pop after the intro, which starts on beat 4.

Running out of space here, so let me leave you with a fun mix to try at your next event:

"Electric Slide" (107.5 BPM) into "Gettin' Jiggy Wit It" (108 BPM). First cue up "Jiggy" to the first verse ("on your mark..."). At the end of "ES," when it does that 4-bar break (16 counts) about 34 seconds from the end, drop "Jiggy" in on the "e" of beat 3, in the 4th bar, and kill volume on "ES" at the same time.

Next, at the 51 seconds from the end mark, there will be a quick little snare fill (same as the beginning). Right after that fill, on beat one, fade in "Atomic Dog." Fading it in will make the transition smoother, and the songs blend better. Have fun! A

Brian Harris is the owner of Brian Harris Entertainment in Dayton, OH and can be reached at info@BrianHarrisEntertainment.com with any questions you may have.

WARNING: Your Prices May Be Ripping Off the World

CONTINUED FROM PAGE 42

across the board. For example, there are high-level CEOs who would spend any amount of money to play a round of golf and even fuel up their private jet to get there, but then turn around and buy their khakis at Target and pull out a ValPak coupon at a restaurant. The rules of selling to the affluent are getting more and more complicated. Even if you don't sell to the affluent, keep this in mind: Your prospects, who may display cheapskate behavior with everything else in their lives, could be the very folks who would spend a king's ransom on their wedding or other milestone celebration.

from \$1,500 per four-hour party to \$4,975. To my surprise, the higher rates were met with less resistance because I knew how to present them. You don't have to be a "master salesman" to effectively raise your prices once you understand how. If you're like me, you got into this business because of your love for music, entertaining, and making people happy—not selling.

If you're serious about mastering this powerful skill once and for all, you need to get my flagship course titled the "DJs Edge Marketing System." You'll find the details at www.ADJAEndorsedMarketingSystem.com. A

Once You Get Out Of Your Own Way, It Changes Everything

As I grew my own DJ business, one of the biggest leaps in income came when I discovered how to present price and value properly, regardless of industry norms. Everything from my marketing to my packaging was different. They weren't like the materials from any other DJ entertainer so I wasn't compared to any other. Overnight, my prices went

Mark Imperial is a leading authority on marketing, sales presentation, and performance for the DJ entertainer industry. From Chicago, he is a popular entertainer for some of the world's most famous brands. He is also the author and creator of **The DJ's Edge Marketing System: The Most Powerful Strategies Ever Created for DJ Entertainers**. For more information and a FREE Marketing Course Download, visit www.ADJAEndorsedMarketingSystem.com.

Star Reflections

CONTINUED FROM PAGE 43

long as I continue to run my business as I have.

Once a Star, Always a Star

In February of this year, we held a reunion. About 20 ex-Star DJs made it, including, of course, John Murphy. It was an incredible night, similar to a high school reunion. I got to see and catch up with some guys I hadn't seen in over

15 years. Some are still in the business, others have moved on. Some still have their long hair and DJ attitude, some have settled comfortably into their post-DJ careers (with, surprisingly, a lot less hair.) But the ties that bound us all together back then were evident and I was reminded again that if you can create that loyalty and that sense of being a team—or even a family—you will have a much better chance at keeping your Multi-Op intact and growing. A

Using Online Technology to Keep In Touch

A review of Send Out Cards: simple communication with a personal touch

By Bret Agard

During this year's Mobile Beat show in Las Vegas, I had someone I know come up to me and ask me if I used the Send Out Cards (SOC) program, how I use it, what my thoughts were about it. I first started using Send Out Cards about three years ago. It was presented to me as not only a great way to keep in contact with people, but as a money-making venture. I personally do not use the program as a money-making marketing program. I only use it for my local company, and personal life.

Let me say that using Send Out Cards is a very simple way for me to keep in touch with many people, quickly. SOC is an online site that allows you to send cards for any type of occasion to anyone, up to 3 years in advance. There are thousands of pre-made cards to choose from. You can enter your own phrases, thoughts whatever to your card. You can also create your own cards and upload your own photos.

Let's take a minute and look at the back end of the system very quickly. There is a contact manage-

ment part of the program that allows you to easily import a list of people and information into the system. It also allows you to keep track of contacts in "groups." These groups allow you to organize your contacts for fast and easy use. There is also a campaign manager section that allows you to create a campaign and schedule out card contacts.

So, coming back to the original question of how I use Send Out Cards, let me start with bridal fairs. With each bridal fair, I have the people that our staff members personally talk to fill out an information form. We also get a database of attendees from the people running the bridal fair. The night after the show ends, I enter our new contacts into the system either through an Excel upload or directly entering into the contact manager. I immediately create a card to send out to the people we spoke to directly. I also schedule another quick follow-up card to go out five days later, to keep us fresh in their minds. If, during that time, we book someone from that list, I remove them from the list. When a client books with me, I send them a thank you card for booking our services.

Our vendors and venues get cards from us at least every quarter. If they are a vendor or venue that gives us more business than others, we do more cards and gifts.

We also send out holiday cards to all of our contacts. We usually try to come up with some fun photo of our staff to send out on the card.

The use of the program is very simple. There are easy-to-follow tutorials for all aspects of the program. I can simply go into the program,

set up an unlimited number of cards to go out to each contact, and then forget about it. The company sends the cards out with YOUR return address on the envelope. The only thing that shows you did not mail it out is the postmark, which shows Salt Lake City, Utah. Another nice part of using SOC is that you do not have to stuff, lick or stamp the envelopes. They even have a variety of gift cards that you can add to an envelope.

I know what you might be thinking...This must be fairly expensive to use if they do all of this for you. But you would be wrong. Their pre-designed cards are typically less than \$1.00 to send INCLUDING postage. Custom cards with your own photos are less than \$1.50 to send. That is a lot less than most any card I can find at any local card store.

I asked a few other people I know who use Send Out Cards to let *Mobile Beat* readers what they think.

David Louis, Dynamic Sounds, Honolulu, Hawaii

I just wanted to take a moment to let you know how much we love to use Send Out Cards. It has been the easiest tool for us to keep in touch with our clients. We have seen referrals come back to us because of the cards we send as well as a \$200 tip from a couple one year after their event. It has also helped us to reconnect with friends from the past. Mahalo for sharing Send Out Cards with us.

Carol & Derek Pengelly, David Summers & Co. Ent. Ltd., UK

We've increased our annual turnover by forty percent thanks to

using Send Out Cards as part of our targeted marketing strategy. The SOC system is so easy to use and is extremely cost effective. We have built relationships with our clients and fellow vendors resulting in cross-referrals and repeat bookings. Guerilla marketing concepts put into action with ease--perfect!

Rebecca Ferrell, Princess of Operations, DiscJockeyAmerica.com

SOC is fantastic! The premise makes it so easy to keep in touch with friends and family that it virtually impossible to miss an important date. And you have the 24/7 help desk of Ed and Shelley in case you need assistance! Many of our DiscJockeyAmerica members use SOC as a business tool and we have certainly been the beneficiary of many Send Out Cards ourselves.

In fact, I asked our members to help cheer up our dear friend and our very first wedding client, Gail Rhines. She was in a horrific car accident last March and was in hospital then recovering at home for the next five months. I asked our members to send her a card...and out of the blue Gail started receiving cards from people she didn't know--from all over the world! She was totally blown away. We visited the Rhine's family last June and I read each and every one of those cards...and with tears in my eyes I knew the beautiful sentiment from complete strangers would forever be a part of Gail's recovery. SOC—it's a beautiful thing. **MB**

How to Book More School Dances

BY TOM QUINER

School events offer DJs something weddings don't: the opportunity for repeat business. Schools may need you several times for different events during the school year, including homecoming dances, winter formals, and proms.

Do a good job and they'll have you back next year, and the year after that ... and beyond! A single school can be the source of dozens of bookings for you over the life of your company. Not every DJ company is interested in school events. Nothing wrong with that. But for those who are interested, you should market aggressively. It'll pay off with a stream of repeat business to keep your calendar full.

HERE ARE THE 5 MARKETING CHALLENGES THAT AWAIT YOU

1. Who is the decision maker?
2. When should I try to market to schools?
3. How should I try to communicate with schools?
4. How often should I communicate with them?
5. My competitor has a school's business locked up. Why bother?

LET'S ADDRESS EACH CHALLENGE

I don't know who the decision-maker is, do you? Is it the principal? Vice principal? Student advisor? Prom committee? Student Council president? Do different groups and individuals make decisions for different events? In other words, is it possible one group makes decisions about the homecoming dance, and another handles the prom?

IT ALL DEPENDS ON THE SCHOOL

Design your marketing campaign accordingly.



Make it clear what you're selling. Postcard campaigns are a great way to communicate with schools and instantly communicate what it is you offer. One technique you can use to reach the decision-maker is called *routing copy*. List key people in schools who are viable candidates for your message. That way, the school secretary gets it into the hands of the right people.

This card (pictured above) contains information for students & staff planning school dances. Please route to:

- ✓ Principle
- ✓ Vice principle
- ✓ Student Advisor
- ✓ Prom Committee
- ✓ Homecoming Dance committee
- ✓ Student Council president
- ✓ Cheerleader squad

To play it safe, mail multiple copies to each school since more than one person or group may be decision makers over the course of the year. If the homecoming committee doesn't hire you, maybe the prom committee will, if you receive your message.

Schools make entertainment decisions at different times during the school year. You'll maximize the effectiveness of your marketing if you launch a postcard campaign that reaches each school several times a year.

As mentioned above, a postcard direct mail campaign is a good way to go. Here's why: Most market areas don't have a huge number of high schools to target in a direct mail campaign. The

cost is low to reach them, even if you mail several cards per school with each mailing. Postage is just 27¢ each for postcards as long as you keep the size between 3.5 x 5 inches and 4.25 x 6 inches. The card must be printed on a cover stock that is at least 7 point in thickness.

A campaign is better than a one-shot mailing for the reason stated in number 2 in the numbered list, above. I recommend you mail four to five times a year with the campaign beginning seven to ten days before school begins. Follow up after Labor Day or a within two weeks after school has begun. Mail again in early October for schools still making decisions about Homecoming. Mail again in December for schools planning winter formals. Finally, mail once more in late January or early February for schools finalizing prom details. Each market is different. Each school is different. Customize your campaign based on these local situations.

Things change. Even if you think your competitor has certain schools locked up, keep marketing. Staff and students change over the years. It may be that someone new is making decisions this year and they're not committed to last year's entertainment company. Or perhaps last year's DJ company didn't do such a great job. Things change. Your marketing campaign opens up new doors for you every year. Keep marketing and increase school dance bookings. **MB**

Breakthrough Marketing has a new address: Breakthrough Marketing, 4910 Urbandale Ave. Suite 301, Des Moines, Iowa 50310, 1-800-810-4152, karen@bmi-info.com, fax (515) 276-4267, www.breakthroughbrochures.com

Calling All Disc Jockeys!



**Sign up FREE
to start adding
"Last Minute" gigs
to your DJ schedule.**

No tricks, no gimmicks, just more work!

We'll email you gigs in your area being held within 90 days, specifying the venue, date, time, payment and type of event. Just say yes or no within 24 hours.

Join our nationwide DJ Network today and start filling-in your open calendar dates!

djslastminute.com

AIRBRUSH TATTOOS

EARN \$200/HOUR



Artsplash Body Art

- TURNKEY PORTABLE SYSTEMS
- DESIGNED FOR MOBILE DJ'S
- NO ARTISTIC SKILLS NEEDED
- CUSTOM LOGOS AVAILABLE

WWW.EUROPEANBODYART.COM
USA: 800.991.4322 INTERNATIONAL: +1.714.417.6222

NEW! NEW! NEW!

From Breakthrough Marketing, Inc.

DJ WEBMERCIALS • →

- WIN OVER PRICE SHOPPERS.
- MAKE YOUR WEBSITE WORK BETTER.
- GENERATE MORE BOOKINGS.

What are webmercials?

DJ Webmercials are one to two minute commercials for your home page. They are pre-produced by Breakthrough Marketing. We add your logo and contact info in the credits. They are territory-protected.

Defeat this economy with more powerful marketing.



Call today to check on availability in your area:

1-800-810-4152

info@bmi@info.com

www.BreakthroughBrochures.com
www.BreakthroughBannerStands.com
www.WeddPrint.com



Youth Events

Accentuating the Positive

Accepting today's major challenge of providing appropriate music for youth

BY JAY MAXWELL

If you ask any school-aged child what his or her favorite subject in school is, the likely reply will be either recess or lunchtime. As a professor of business at Charleston Southern University (a Christian institution), I must confess that one of my favorite "subjects" is also lunchtime. Not because of the exquisite cuisine, but because this is the time when on a daily basis, the majority of the business faculty members will eat, fellowship, and discuss as a group whatever is on their minds. The lunch time topic often arises as to what is the real purpose of a business. With the varying backgrounds of the faculty, the answers range from maximizing shareholder wealth, profit maximization, making the most efficient use of scarce resources, to producing goods and services that are beneficial to society's welfare. Our academic backgrounds lead us to differing points of view.

Yet, our Christian background, founded in a biblical worldview, leads us to a unified truth – that God is our real Boss. We all agree that all the work that we do is to be performed to the glory of God. In Proverbs, we find that "commit to the Lord whatever you do, and your plans will succeed. (Proverbs 16:3). When I teach management,

40 COOL TUNES FOR YOUTH

1	Cupid Shuffle	Cupid
2	Cha Cha Slide	Casper
3	Just Dance	Lady Gaga
4	Womanizer	Britney Spears
5	Burnin' Up	Jonas Brothers
6	Umbrella	Rihanna
7	Love Story	Taylor Swift
8	Hoedown Throwdown	Miley Cyrus
9	Single Ladies	Beyonce
10	Rockstar	Miley Cyrus
11	Hot And Cold	Katy Perry
12	Hey There Delilah	Plain White T's
13	Crush	David Archuleta
14	Viva La Vida	Coldplay
15	Circus	Britney Spears
16	Electric Slide	Marcia Griffiths
17	S.O.S.	Jonas Brothers
18	Bb Good	Fergie
19	Glamorous	Rihanna
20	Don't Stop The Music	Miley Cyrus
21	7 Things	Kanye West
22	Love Lockdown	Jonas Brothers
23	When You Look Me In The Eyes	Natasha Bedingfield
24	Pocketful Of Sunshine	Outcast
25	Hey Ya!	Zac Efron And Corbin Bleau
26	Boys Are Back	Miley Cyrus
27	See You Again	Gwen Stefani
28	Sweet Escape	Rihanna
29	Pon De Replay	Alicia Keys
30	No One	Michael Jackson
31	Thriller	Avril Lavigne
32	Sk8er Boy	Demi Lovato
33	La La Land	Will.I.Am
34	I Like To Move It	Soulja Boy
35	Kiss Me Through The Phone	Shakira
36	Hips Don't Lie	Plain White T's
37	1,2,3,4	Alyson Stoner
38	Dancin' In The Moonlight	Jonas Brothers
39	Tonight	Miley Cyrus
40	Let's Get Crazy	

associate with.

In all areas of my DJ business, the goal is to have a positive influence on our clients.

POSITIVELY MUSICAL

Most people see the obvious challenge: Where do I find the time to pursue two careers and do both of them successfully? Well, an even bigger challenge is how I can allow my faith to be my compass and guide as a mobile disc jockey, when much of the music requested is clearly not presenting a positive, uplifting message. The answer to this is much the same as A.W. Tozer once said: "It is not what a man does that determines whether his work is sacred or secular, it is why he does it." The answer to the why I am a mobile DJ is supported by my personal mission statement in life, which is to be a positive influence on everyone that I

Perhaps this influence has the greatest impact when we DJ at youth events. At these events, we are presented with a huge challenge, which we view as an opportunity: to play music that is fun for the kids and at the same time contains lyrics that are in line with what we believe is appropriate to give honor to our faith--a faith that gives us our ethical moral code. We hope we will influence the youth in a positive way by playing only the popular music that doesn't contain explicit lyrics, sexual content, or promotes drug or alcohol use, or carries other negative or degrading



messages. Does this mean that we "preach" to them? Absolutely not! Does this mean that we are attempting to shape their attitude towards things that are uplifting and positive? Without a doubt, yes.

Exactly how do we put our faith into practice? One might think that we would strive to play Christian music at events. In fact, we rarely play artists that are primarily on the Contemporary Christian roster, especially at youth events. As a minimum, we make every effort to make sure that the songs that we play contain absolutely no profanity or explicit sexual content.

We do this by making sure that the music service that we subscribe to

for our new music only contains music with a "radio" or clean version of the song. Also, when we buy a full CD from the store, or if we buy the song from an on-line service like iTunes, we make sure that it is the edited version. Of course just because a song is the radio version, doesn't automatically deem it appropriate for a youth event in our opinion. For years, kids have asked us for songs at events that they have heard on the radio, but we still refuse to play it because of the "adult" subject matter. We rely on our music service for an initial guideline when they place a symbol by a song if they think it contains a "content warning." We then use our own judgment to determine when certain songs marked with this warning are appropriate for certain age groups (if any) prior to playing them.

An excellent source for music that appeals to youth in elementary or middle school is the Disney radio station. With stars like Hannah Montana (Miley Cyrus), the Jonas Brothers, or

the Cheetah Girls, you have a great array of music that is recognizable and unquestionably clean as far as lyrics go. The station also plays music that is not strictly Disney but is straight "Top 40" that is very family friendly. My children, ages 12 and 8, regularly listen to this station, so it gives me frequent exposure to the latest in early youth music.

We perform for several schools that are quite conservative in what we are allowed to play. One of the solutions to the conflict over what the students want to hear and what both the school administration and our company feel is appropriate to play is to have the students make a list a few weeks before the event and submit it to the teachers or parents in charge of the dance. The adults will edit the list, omitting any songs they feel are inappropriate from the list, before sending it to us. We are often surprised at the songs that remain on the list and we will then further edit the list to contain only songs that we feel should be played. This helps us out in two ways. If a student asks for a song during the dance that we do not feel should be played we can simply tell them that their song is not on the list and invite them to submit their song for inclusion at the next event. Also, if we play a song on the list that another parent or teacher finds objectionable we can make a note of it and also remind them that we are playing from a preapproved list, which removes the responsibility from resting solely on our shoulders.

A PROACTIVE APPROACH

Several mobile DJs that I know no longer perform at youth events because of the conflict between what the youth want to hear and what music they

feel is appropriate for that age. Clearly, this conflict is a challenge even for us. But, like any challenge, you can either accept it or not. My motivation is that if I don't accept this challenge, I fear that other mobile companies will be hired to do the event. Other companies might not share our passion for playing music that has a positive influence on the youthful participants at the event. On a regular basis we play for municipal recreation centers with hundreds of youth in attendance. We also play for middle school dances, and high school proms. As parents drop their children off at these events they trust that the sponsors are not going to sell "adult" beverages or cigarettes at these events. Parents are also placing their trust in our company that our music will be fun without (further) exposing their precious ones to adult material.

Regardless of one's spiritual views, all of us have a moral compass--something that guides our ethical decisions. Keep in mind that we all have an influence on those that we associate with, including (and especially) youth. There are no easy answers when it comes to playing music that no one is going to find objectionable. Even the list provided with this article might include songs that some would have an issue with, so let your own conscience be your guide when choosing the "right" music to play at a youth event. There is a lot of "negative" music on the airwaves, but there is also a bountiful supply of great music that is uplifting and with a positive message. Look for and play the tunes that will be a reflection of your own value system, as well as leave a positive influence on your impressionable young audience, when they say, "play something we can dance to." **MB**

Get Ready to Bubble!

Bubble parties can add a pop to your weekday profits

BY DJ AMY D.

Being a mobile DJ can allow you to market and perform for a variety of events and audiences. With all of the recent and continuing media attention given to the economy, such flexibility can benefit mobile DJs who can think outside the box. Such thinking can lead to developing specific programs and ideas that may be profitable and successful additions to your mobile DJ business.

DISCOVERING THE POWER OF BUBBLES

Although DJs have been using bubble machines for many years to help create a dreamy atmosphere for some gigs, the formal introduction of bubble parties for children to DJs on a national level was by John Allo of Rockland, Massachusetts. John, the father of three children, was invited to visit his daughter's daycare center and explain what he did for a career. Instead of preparing a speech for his young audience, John felt it would be better to set up his DJ system and play some "kid friendly" music and lead some games. He brought along his bubble machine to enhance his show.

The kids and teachers had so much fun that they offered to pay John to come back and perform a kids' party for his daughter and her classmates. "John always looked at certain opportunities as potential services for his DJ business," adds Rob Peters of BubbleParties.com. "I recall him telling me that after that first party, he found a new way to expand his DJ business. When he ever explained what he was doing, I remember

Remembering the Original "Bubble Music Man"

John C. Allo: 1960-2007

John was my inspiration to become a full time mobile DJ. I can't remember when I first met him, however, he is one of the very few people in this industry I ever looked up to. He was a professional in running his business, and a great friend. John was one of the people who taught me the value of developing a personal relationship with my customers. The first time I walked into his home office to visit, I was surrounded by framed thank you notes from his customers, as well as a number of newspaper articles about events at which he had performed. I considered John to be among the best in our trade, and the kind of mobile DJ and business owner I wanted to be.

John gave me the encouragement to go full time as a mobile DJ. When I finally did in 1998, he called me from time to time, and was

always willing to offer and ear to listen, as well as some very valuable advice to me over the years. Through the years I knew him, I was honored to get to know John beyond his role as a mobile DJ. He was a loving husband and father of three children. He had a passion for music, especially Classic Rock. Not the mainstream hits we normally play, but the many lesser-known, under-appreciated songs. He even started and maintained an online radio station called Classic Rock Album Cuts.

John was also very innovative in business. Besides his DJ entertainment ventures he also started and maintained South Shore Weddings (www.southshoreweddings.com), an online wedding vendor directory and informational site.

I will never forget the look of disappointment John had the day we met to discuss having

me take over for him as "The Bubble Music Man," and also the look of pride when he asked me to do it. He truly enjoyed performing at Bubble Parties and entertaining children.

In speaking with many fellow DJs since his passing, I know John touched our industry in many ways. Whether he expressed his strong opinion about a topic on the chat boards, or his love for the New England Patriots or Boston Red Sox, John became friends with many other entertainers and enjoyed corresponding with many of them through the years.

John was a loving husband and father, leaving behind his wife, Patty, and three children. I am so grateful to John for his support, advice and friendship for many years. I consider it an honor to have known him.

DJ Rob Peters
"The Bubble Music Man"
Rob Peters Entertainment



**WITH A DIGIGAMES
WIRELESS SYSTEM
YOU CAN:**

- * Host Easy-To-Do Trivia Parties
- * Play Trivia With Your Audience
- * Make Money
- * Stand Out Over Your Local Competition
- * Increase Revenue
- * Get Mid-Week Bookings
- * Get More Corporate Events
- * Book School Events

DigiGames



**TURN LIFE'S QUESTIONS INTO
CASH!**

TM-120



TM-110

WIRELESS
BUZZERS



V-STATION

**CALL TODAY
START MAKING MONEY NOW!**

Toll-free 1-888-874-8427
www.TriviaParties.com



smiling
and thinking that I
should have thought of that."

John's idea as "The Bubble Music Man" began as a program that was geared to daycare centers. After marketing the concept in a variety of ways, his mobile DJ business began to see an increase in demand for this type of entertainment. These performances were mostly took place during the week, and even resulted in referrals for weekend performances at children's birthday parties.

Rob took over for John in the spring of 2006 as "The Bubble Music Man" when John's health prohibited him from being able to perform at his bubble parties. John continued to introduce this concept to other DJs by writing a business plan, creating marketing materials and launching a website (www.bubbleparties.com) with a national directory of DJs who performed at bubble parties.

A veteran of over 160 bubble parties in the greater Boston area in 2008 alone, Rob has since taken over the marketing of the idea. "Soon after

John
passed away in
November of 2007, I met with

John's wife, Patty. After sharing some stories and chatting for a while, she asked me to take over distributing and promoting the Bubble Parties concept. Since then, I have re-written the plan, including more information about the things I have learned and used during my shows."

THE BUBBLES SPREAD

The bubble party concept and plan has quickly become a profitable and successful venture for other DJs throughout the country.

Susan Sasak of Tony's Tunes Entertainment Service in Grandville, Michigan says "I love it because it allows me to be what I am...a BIG kid. I love working with kids because they have no fear...they participate and get involved. This program has also been a great opportunity to fill my weekday schedule."

"I look forward to these events," says Kirk Hoslin of Imagine Music in Saint Paul, Minnesota. "The energy of the kids is so contagious. It's a great feeling when I leave party and the kids are giving me hugs goodbye and saying thank you. I only wish I had more vacation time to use during

the summer to do more bubble parties."

Harry Gambardella, The Fun Bubble Guy in Meriden, Connecticut adds, "My experience with the bubble parties has been fantastic. Being able to perform in this market has opened up a great opportunity to me. I'm able to generate additional income during the week, as well as use my interactive skills for a generation of children that otherwise don't have the opportunity to experience such fun."

"There is a special feeling that is obtained when the children, parents, and teachers are so delighted to see me. John laid the foundation for this show, and has offered much advice to make it the best it can be. I thank John for his inspiration, help, and advice. Without him, I would probably not even consider such a fun way to earn a living."

In addition, BubbleParties.com is working toward national exposure of the program by introducing "Bubble Party Week" from May 16th through May 23rd, 2009. "During Bubble Party Week, we are encouraging Bubble Party providers to promote this concept in their market by performing to the public and developing ways to raise money for a local children's charity," explains Rob Peters. "This start will allow us to gain some national exposure about the program, as well as help promote local providers in various markets throughout the country."

Even though the Bubble Parties concept started as an entertainment service for daycare centers, you can perform these services for a variety of events, such as children's birthday parties, family fun events, corporate outings involving families, and much more. The possibilities can be endless when you combine kids, good music, games and bubbles! MB



National Association Of Mobile Entertainers

THE #1DJ ASSOCIATION SINCE 1996

THE MOST MEMBERS
THE MOST BENEFITS

Education • Insurance

Guaranteed Best Insurance • Best Insurance Rates • Liability • Medical • Equipment • Music Policies
Exclusive Member Trade Events • Member Magazine • Accreditation • Technical Support
Equipment/Gear Discounts • Music Discounts • Membership Cards & Promotional Items/Ads/Literature
Free Web Listings • Job Leads • Merchant Card Program • Banking Discounts • Discount Phone Rates
Business/Legal Benefits • Tour Stops • Networking Events • Many Industry Partnerships
Call For a Complete List Of All The Latest Benefits/Services/Discounts/ & Educational Opportunities

Benefits • Certification

Simply Put ... No One Offers More Than NAME!

Call 800.434.8274 To Join • Or Visit www.NameEntertainers.com

**ROCK
THE
HOUSE...**

5500 WATT DJ SYSTEM



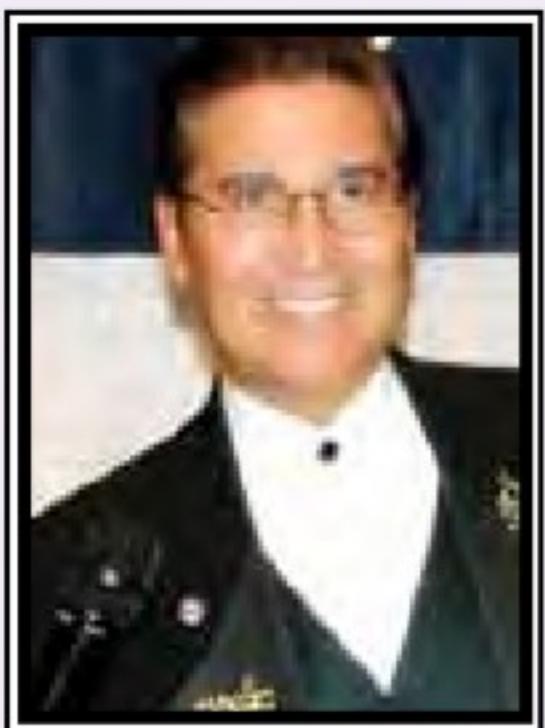
...For only

\$1299

DJ equipment case included

DJSYS-6

www.CheapDjGear.us



The Kids Are Alright!

Three keys to success with the younger crowd

By PAUL KIDA, THE DJ COACH

You smile as you begin speaking to your prospective client, listening closely and thinking about how to draw them in to close the deal. Everything is going smoothly and then it happens.

YOU ASK, "WILL THERE BE CHILDREN ATTENDING THE EVENT?"

"Oh yes, there will be lots of kids there!" is the answer, as a shudder runs down your spine.

Why is it that the mere mention of children, kids, little ones, rug rats, tweens and teens can make even the most seasoned DJ want to curl up in a ball and stay there? Is working with young ones really that bad? In answer, I say a resounding, "No!" As a matter of fact, I will agree with the legendary Pete Townsend and say, "The kids are alright"!

While some of us do have a slight fear of working events where children will be attending, others happily see these events as challenges to our expertise and use the opportunity to provide little extras for our clients. Let's see just see how we can become experts at taking care of the kids at our events, as well as making it fun for everyone, parents, children and ourselves.

First, let's take a quick look at the dynamics of children. In other words, what makes them tick? We'll look at the question by way of three aspects. Number one on the list is attention.

KIDS LIKE TO BE NOTICED

They enjoy being in the spotlight. Unfortunately, this does not work well at many events, such as weddings or anniversaries, for example, where the focus is centered on a specific person or couple. How can we give attention to the kids while still keeping the focus on the main event?

There are numerous ways to do this. In my wedding packages, I have an optional "Kid's Package" that makes for a great add-on while also taking care of the children at the same time. One of the items in this package is the option of having a kids' table. This, of course, is arranged ahead of time with the venue's event manager. Having all the kids at one or two table(s) helps to keep them in one location and allows you to use your imagination. Having small games, crayons with coloring books, etc. will help keep the youngsters occupied. In lieu of coloring books, you may want to have plain paper tablecloths so they can be used as a giant coloring pad that can be given to the bride and groom or other host after an event. I have also used a similar large sheet of paper on the dance floor where the kids can show off their artistic talents.

Two other very useful items that are popular choices are making balloon animals or hats and magic. I can understand that not all of you would choose these because it does take extra practice and time to learn, but it is well worth the effort to provide a great time for the kids (as well as the grownups)! It provides a little more variety and makes you stand out from the average DJ by adding these extra elements to choose from.

SHORT ATTENTION SPAN

The second part of attention is that children's attention span is very short! The more variety you have to offer (especially during dinner) the better. This doesn't mean that you need to constantly bombard them every minute with something new. However, a smooth flow will help keep the kids occupied, let them have some fun and keep them out of trouble. Of course, this in turn keeps the adults happy. (Which makes for more referrals!)

Use your imagination, talk to parents, teachers, day care providers and your DJ network to come up with additional ideas. One good tip is to talk to the kids on their level. In other words,

physically get down whether kneeling or sitting on a chair or the floor so that you are eye level with them. This is a quick bonding method, which allows you to be in control from the start.

HIGH ENERGY

The third dynamic of children is ENERGY! Kids have an abundance of energy, which, along with their short attention span can be a true challenge. How do you meet it?

Include games, contests and dances just for the kids, such as the old standards: Simon Says, Coke & Pepsi, Freeze Dances, The Bunny Hop, The Chicken Dance, etc. These provide great ways to get a little of that pent-up energy released. You could even include a scavenger hunt to keep them occupied. Of course, all of this would be discussed with your client in advance of the event so that they can help with the planning as well as assist you (or assign someone) during the event. The client would know best who might like to volunteer their help. You could even contact the volunteer beforehand to get a better idea of their personality and also to ask if they have any specific ideas for the children.

So rise up and meet the challenge! A little imagination and advance planning with your client can go a long way as you work to involve the children. Remember, "Don't think outside the box...because THERE IS NO BOX!" Let your creativity flow. The sky is the limit as you find your own unique way to take care of the younger ones at your events. Enjoy them and have fun with them because we all know "The Kids Are Alright!" **MB**

Please send any comments on this article, suggestions for future articles or questions to djcoach@mobilebeat.com

Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattdj.com), and is a regular speaker at the Mobile Beat DJ Show.



Send Yourself to Summer Camp

The Campardy system helps DJs efficiently provide a whole day of fun and games for camping kids

BY KEITH ALAN

I think I may have discovered what Ponce de León was searching for. I found my Fountain of Youth and it's called Campardy™!

Back in the spring of 2001, someone who attended one of my weddings contacted me. She asked if I could DJ an event at her summer camp. After we talked a bit she told me she was looking for something different, something more than

someone who just plays music. I immediately told her about this game show system that I had. She loved it and booked the event on the spot. What she didn't tell me was the wide age range of the kids and that she wanted to include everyone; but I was up for the challenge.

The day of the event came and it went very smoothly. After I was done, one of the kids came up to me and said, "This was the best day. Will you come back next year?" I didn't have a chance to answer her because the camp director said, "He sure will!" They booked me that day for the following year—and Campardy™ was born.

CAMPS DEMAND MORE FUN

Campardy™ has really evolved from that first event in Colchester, CT to a full summer camp program. In the winter of 2008, we exhibited Campardy at a tradeshow for summer camp program directors and activities coordinators. The attendees were there for just one reason, to book entertainment for their camps. Several of my past clients were in attendance, so they did my selling for me. I ended up booking 24 events that day. It was clearly time to expand and add a second system. I was again up for the challenge and started my search for a second host.

Both of the entertainers that work for me have full-time jobs and I knew I didn't want to hire my competition. I need to give credit to my wife Marcia for this one. She suggested that I contact a teacher. They work with kids all the time. They aren't afraid of talking in front of people and most have the summer off. After two weeks of interviews, I found a middle school teacher who fit this program like a glove. After one day of training, he told me he was ready to host an event. We co-hosted a show the next day and he was a natural. He will be back this season as well.

OPENING UP THE PACKAGE

Selling the Campardy program is all in how you present it. We find our target market, show our video and the program sells itself. The video is also online at www.campardy.com and it is easy to direct potential customers to the website. We have put together a simple marketing package that consists of a CD-ROM, introduction letter,

copy of a newspaper article and several letters of recommendation. When sending the package, we always follow up with a telephone call. So far this season, we have 44 weekday events booked from June 29th to August 14th. My guess is that we'll top off at about 50. This year, our kick-off Campardy event is a donation for Channel 3 Kids Camp. This is a camp that gives underprivileged kids, whose parents would never be able to afford camp, the chance to have the camp experience.

The goal of the Campardy program is to teach teamwork by stimulating the children's minds with grade-appropriate game show questions, engage them in physical exercise and ignite the spirit of positive competition within the entire camp. Just by dividing the kids and staff into four equal teams we create a level of excitement that lasts for the whole day.

The game show is the main focus of the Campardy program. In the past, we used the GSS-3000 from Creative Imagineering and we recently sat down with DigiGames and created the ideal Campardy system, the V-Station Pro.

Some of the physical activities include things like Musical Hula-Hoop, Sack Race and our signature event, The Bungee Shot. We use a company called SSWW Worldwide for all Campardy supplies. Their catalog has been the inspiration for many of the wacky and creative games we use.

After we end the day by announcing the winning team, it's time for some dancing: group dances like the Cha-Cha Slide, Cupid Shuffle and yes, even the Macarena! By that time, kids are being picked up and we always hear, "This was the BEST day...it was Campardy!"

Besides being the developer of Campardy, Keith Alan is one of New England's leading entertainers, rated as a "Top Pick" by local brides in The Knot Best of Weddings 2008 Magazine. A 1975 graduate of the Connecticut School of Broadcasting, he began hosting weddings part-time in 1982 and made the commitment to full-time DJing in 1993. Keith is also a part-time on-air personality and is the creator, producer and mixer of the Wayback Dance Party for 96.5 TIC in Hartford, CT. **MB**

Recession-Proof Bar Mitzvahs & Receptions

An economic bright spot for DJs

BY MICHAEL EDWARDS

Toward the end of last December, a month when our busy company of 24 DJs is normally bombed with holiday work, I noted that an alarming number of our regular corporate clients had either cancelled their annual holiday parties or scaled back their events to the point of gathering around the water cooler on December 23rd with a boom box and some donuts. The dismal results of the 2008 holiday season prompted me to look over our entire 2009-2010 DJ "Master Schedule" in detail. I was mentally prepared to see more of the same.

Sure enough, post-holiday corporate work in January '09 was also way down from normal, and also missing were the usual "short term" casual parties (impromptu socials, birthday parties and retirements that usually booked a few weeks in advance). Luckily, our missing corporate clients that we checked with weren't booking someone else. They just weren't having their usual annual party. Obviously, because their sales were down too, they were just cutting costs and tightening their belts accordingly. People who were still holding smaller private parties were either doing it themselves, finding a DJ wannabe "friend of a friend" or skipping the party and its expense altogether. It simply wasn't important enough to justify having it under these circumstances.

UNEXPECTED BLESSINGS

Yet, as I slowly scrolled down the entire 2009-2010 DJ schedule I came to an unexpected realization: Things were actually OK. Considering the nationwide recession we're all so obviously in the middle of, things looked downright good! How on earth could this be?

Our DJ schedule had some major bright spots. Weddings and bar/bat mitzvahs were still booking like crazy. Despite the black clouds of fiscal doom raining every night over the airwaves in newscasts warning of our country's dire economic future, our booking schedule was blessed with more weddings and mitzvahs than ever before--and we've kept track of them for over 20 years. As I looked more closely, I discovered that the budgets for these "once-in-a-lifetime" events had not moved down from last year's rates as I'd also expected; in fact, quite the opposite was true.

After digging through all our upcoming bookings, I had inadvertently unearthed a somewhat hidden fact about our business: Weddings and mitzvahs are the most recession-proof of all DJ events!

MILESTONES NEVER GO OUT OF STYLE

If you give it some thought, it's easy to understand why. Despite the fact that money is tight and the buying public is looking for ways to cut back and save a buck at every turn, you don't postpone that special 13th birthday party that heralds the onset of adulthood in the Jewish faith until the stock market improves and your 401K rebounds. You don't wait to marry the person you love

until real estate prices start rising, banks stabilize and the country gets back on its feet. Some things are simply bigger than others in importance. Basic human needs (food, shelter, clothing and DJ entertainment) will always come first. (OK, so I'm kidding a bit...but try having a wedding or bar mitzvah without any of those four "necessities.") People will usually find a way (and they'll also find the money) to somehow throw those two particular major parties. They obviously might not spend quite as freely, but our DJ schedule indicates that they prioritize the expenditures that are the most vital to the success of their event. It seems that talented DJ entertainers from a reputable company with a proven track record, great promo material and ample references are still viewed as a worthwhile expense and even a priority!

Are the clients cutting back on other services? Yes, drastically, according to recent survey statistics reported on www.theweddingreport.com. The following data, reflecting the change in wedding expenditures from 2007 to 2008, was just reported in February 2009.

Note that the smallest drop in the amount spent on any of the wedding expenses listed was the drop of just 6% on wedding DJs. Consider a 53% drop in the reception food service budget allowance (caterers and reception venues can be heard moaning a loud, collective "ouch") and drops in most other expenditures, which fell by between 24% to 34% for other listed goods & services. By comparison, our industry made out pretty well. In the current economy, being cut back by only 6% (on average) is practically a blessing.

A BREAKTHROUGH IN PERCEPTION?

The otherwise awful "Analysis of Spending Changes" got me wondering. Could the DJ results should be interpreted to mean that the importance of hiring a good DJ at a "once-in-a-lifetime" event seems to finally be understood by the surveyed clients? Or are those results simply because the average cost of a wedding DJ in America is already so ridiculously low that a 6% drop was all clients could justify in their attempt to cut corners and still get someone half decent?

I'd like to think that the relatively small change may be the result of good DJ salesmanship in our industry, and collective consumer "education" helping to clarify the DJ's actual role at a wedding or mitzvah. Whatever the reality reflected in this one bit of statistics, we must continue the battle to increase our perceived "value" until it is deemed absolutely crucial to the success of the event in the mind of every client.

Regardless of your analysis or interpretation of the survey results, the fact remains that people are still going to get married or have their child's mitzvah, even during a severe recession. To capitalize on this fact, DJs have to find ways to justify the cost and the importance of the services they provide and then give the client even more than they expect on the day of the event. Each successful event perpetuates your business tenfold...even during tough economic times like these. **MB**

Michael Edwards is the president of Michael Edwards Enterprises, Inc. and owner of www.getadj.com, www.djslastminute.com and www.djbids.com. Full-time since 1979, Mike is one of 24 DJs at his agency in Andover, MA. A member of the Mobile Beat Advisory Board and the American Disc Jockey Association, Mike can be contacted at his office at 978-470-4700 or emailed at info@getadj.com.

AREAS OF SPENDING INCREASE 2007-2008

- Tuxedo/suit increased by 47%
- Ceremony location increased by 108%
- Bride bouquet increased by 1%
- Brides wedding band increased by 21%
- Grooms wedding band increased by 38%
- Reception bar service increased by 12%
- Reception location increased by 15%
- Reception rentals increased by 84%

Courtesy www.theweddingreport.com, 02/23/2009



AREAS OF SPENDING DECREASE 2007-2008

- Wedding dress fell by 31%
- Rehearsal dinner fell by 34%
- Spending for a DJ fell by 6%
- Bridesmaid bouquets fell by 36%
- Gifts for attendants fell by 38%
- Wedding invitations fell by 34%
- Engagement ring fell by 30%
- Photographer fell by 26%
- Videographer fell by 24%
- Wedding cake fell by 33%
- Wedding favors fell by 9%
- Reception food service fell by 53%
- Limo rental fell by 24%

Current economic state is primary reason for decline. Food, etc. down due to a decrease in avg. number of guests from 166 to 145. Lower prices offered by various vendor types also contributing.

Get your
FREE MP3 OF THE WEEK
Become a FREE member at
<http://www.djcompanionrecords.com>



Get **LIMBO STICKS** at Rhythm Rob's DJ Companion Products
<http://www.djcompanion.com>
or call 905-325-3805

30 DAY EASY PROTM MONEY BACK GUARANTEE
FREE SUPPLIES KIT INCLUDED!

Our machine will clean and resurface anything from a fingerprint to a deep gouge on any kind of disc:

\$249
\$199.00

1 YEAR WARRANTY

**NO RESTOCK FEE WORLDWIDE,
NO COST FOR SUPPLIES,
NO CHARGE FOR FREIGHT
IF YOU DECIDE TO RETURN
THE MACHINE**

CALL 800-245-3675 TODAY
WWW.JFJEASYPROMACHINES.COM

Getting Friendly with Furman

The latest power handling unit from Furman, PL-Pro DMC just might be a DJ's best friend

BY MARTI DEBERGI



Hands down, the leader in power conditioning in the entertainment industry is, and has been for quite some time Furman. Whether it's a touring production, a DJ setup, or a permanent installations, chances are the stacks or racks are going to be backed by Furman. The name itself gives people a warm feeling whenever it graces a product, and that's because the legendary products will willingly sacrifice themselves for the safety of yourself and your toys.

As part of the "classic series," Furman recently rolled out the PL-Pro DMC which has "mobile DJ" written all over it. (Not literally, although that would be cool.) The goal, it seems, with this power conditioner was to give DJs the protection they need and the features they want, which I will get to in a bit.

In my DJ rack, the power conditioner functions as the backbone, and quite possibly works the hardest of all my components. Sometimes I perform in situations with sketchy power—whether it be outdoors in the summer at fairs (with what always seems to be a community power supply, much to my disbelief) or during the school season where larger productions require the use of a large generator. Either way, the voltage can fluctuate in those environments quite significantly, potentially causing gig-ending and wallet-emptying damage to your equipment. A proper power conditioner is designed to protect against this, and even act as a shield in extreme circumstances of surges.

RACKING UP THE FACTS

The DMC is much the same as other Furman pieces in its physical footprint. It is a single rack space unit with a weight of 12 pounds. Nine outlets in total are provided, with one on the face and eight occupying the rear. A unique feature is the delegation of three widely spaced outlets for use with bulky power warts (for which convenient Velcro straps are also included).

With the PL-Pro DMC, I luckily did not have any major surges or power problems during its extended road test. I was, however, immediately impressed at the physical length of its power cable, which allowed me to have just a single power cable from my rack to under my skirted table, and eliminated clutter behind my façade. And yes, those who have seen the product before, it is a 20-amp device, which does have its few negatives as well as overwhelming positives (also more on that later).

One of my personal favorite features of the DMC is its rear BNC lamp outlet which allows the user to see the rear connections in the road case in a dark venue. Also there are pull-out rail LED lights on the front of the unit that provide excellent front lighting for use as a DJ rack piece as well as effect/amp rack power (illuminate all those pretty knobs). These lights are also dimmable for total blackouts.

Happily, I can report the unit did very well for me. Although vendors and venues alike played nice with power during my time with the unit, I could tell it was ready to protect me like the equipment secret service in the event of a freak lightning strike.

WHAT'S YOUR 20?

As mentioned above, the piece does carry a 20-amp rating, which for some will serve as a negative because they frequent buildings with decrepit power supplies (13-15 amp receptacles only). To them, I would recommend looking at Furman's 15-amp products. For most of us, the 20-amp rating is a blessing, as it alleviates the worries of "old-school" power. In fact, most com-

mercial buildings either are less than 15 years old (and were required to be constructed with 20-amp receptacles) or have been rewired to accommodate 20-amp receptacles. Either way, the DMC allows more headroom for your application by allowing you to maximize and monitor your power consumption.

Combining Furman's Multi-Stage protection with its linear filtering technology, the PL-Pro DMC minimizes audio/video interference via power (good-bye ground loop hum). Perhaps the most impressive technology present in this unit is the Extreme Voltage Shutdown (EVS) system that actually powers down the unit (and your gear) when the power supply present is extremely unstable or compromised. In fact, the unit will alert you of any unstable power via diagnostic lights located on an LED display that also possesses a digital voltmeter/ammeter that displays true current draw and line voltage.

Lastly, I was very impressed with the front USB charger/receptacle that allows me to charge my phone while at events without taking an AC outlet. Pretty much any USB compatible device can be charged with the proper cable and the outlet is also a perfect place to plug in a USB lamp to aim at your mixing board or lighting controller next to your rack.

LASTING IMPRESSIONS

In my time with the unit, I thought about why people have those warm and fuzzy feelings when thinking of Furman. I also thought about the times that I had let equipment falter due power conditions that I believed to be out of my control. Although my time with this particular piece was trouble free, it does have the features and skills to get DJs out of the financial and safety situation that is shaky power. Now I'm starting to get a little warm and fuzzy, because Furman has my back... and has my rack in its hands.

www.furmansound.com MB



It's All in the Mix

Numark's HDMIX system takes the all-in-one concept to the next level

BY MIKE "BIG MIKE" JEFFERSON

Attention all mobile DJs! If you're a smaller operation, or a DJ that wants to carry less to a gig, then I've got the answer for you. At first glance, the Numark HDMIX mixing station may look a little intimidating. However, after sitting down and playing with it, you'll find it to be very user-friendly.

The HDMIX is an all-in-one unit that allows you to get up and running with a full DJ rig with only a pair of powered speakers; or you can even skip the speakers and just patch into the venue's house system. That's all you need! You don't have to worry about carrying tons of CDs to every gig, or any of that extra equipment that you're used to bringing.

The HDMIX has its own specially designed, removable hard drive and can be loaded and unloaded within the blink of an eye. The unit itself has a high definition monitor that allows you to make your settings just the way you want them. There is also an included USB QWERTY keyboard that allows you to find your songs quickly instead of fishing around through individual CD covers.

Another great thing about the HDMIX is that categories are arranged not only by title and artist, but by genre, and BPM. I find the BPM category highly effective for controlling the flow of an event. The HDMIX also has in-

puts for USB devices like an additional external hard drive, or an iPod. There is also a built in CD/MP3/DVD player.

The built-in three channel mixer, with jog wheels allows you to assign your turntables/computer/CD players to the desired setting. Each channel has its own equalizer so you can find the exact sound that you are looking for. The VU meters make for a pretty cool light show too; I know it may sound kind of corny, but it's pretty awesome watching the meters bounce to the beat of a mix that you've just put together.

The crate feature allows you to set up your music however you want it. For example, if you're playing dinner music for a wedding reception, you can use the USB keyboard to select your songs and compile them into a dinner music category. This way when dinner comes around, you can put the list on, and intermingle with the guests to make sure they're having a good time. There is also a loop in/ loop out feature on each deck that allows you to make on-the-fly mixes.

In addition, there are two mic inputs, as well as a split cue function that allows you to listen to your mix in cue, and a scratch function for you turntable enthusiasts out there. If you're DJing with the HDMIX in a club, there is a zone output for you to connect to a booth monitoring system so that you can hear exactly what is going on, and create better mixes.

As I said before, the HDMIX is a great piece to have, especially if you don't have a big truck for a lot of equipment. It cuts down on the setup and teardown time, and allows you to concentrate on DJing one heck of a party!

www.numark.com MB

Roll with It, Baby

Martin's Mania SCX800 breathes new life into the roller-scanner category

BY J. RICHARD ROBERTS

Once an industry standard, intelligent "barrel roller" lights seem to have slipped off the radar in recent times, especially with the drop in price and new models of yoke heads that are targeted at DJs. For those, like me, who love the effect that a mirrored drum creates—with the release of the Mania SCX800, Martin is banking on the rebirth of the roller.

IMPRESSIVE IMPRESSION

The first thing one will notice when unwrapping the SCX800 is its rugged construction. Like most Martin fixtures, the unit consists of a steel and aluminum shell with rubber footings and a completely recessed mirror drum that makes even soft road cases usable (but still not recommended for serious travel). In fact, during my time with the unit, Martin supplied me with a rolling customized ATA style case that worked much like a set of rolling luggage does.

As for operation, Martin did not mess around with this new roller. Utilizing the popular 150W discharge bulb, the SCX800 easily compares to conventional 250W fixtures in terms of output, but also features lower power consumption. Also, the discharge lamp allows for an estimated 6000-hour lamp life, which saves cash and time on a ladder if using the unit for leases or permanent installs in nightclubs or sports venues.

GET WITH THE PROGRAM

The unit's program functions are also quite impressive. Stand-alone mode features 12 effects plus 12 pan/tilt macros that make using the unit in "dumb" mode a serious option. In my opinion, though, using any intelligent light without DMX mode is like having a really fast Maserati and only driving in second gear. The SCX800's DMX mode does not disappoint. As a 5 or a 9-channel unit, there is flexibility at the user's fingertips with a 4-digit LED display that even has the capability



of firmware updates from the manufacturer (not a typical feature on DJ-oriented fixtures). I was also impressed by the inclusion of a separate real shutter, which lets you add breathtaking slow fades, blackouts and strobing to your show!

LET THE GOOD TIMES ROLL

It is very unusual for me to have review pieces up on a truss in the warehouse for more than a day before actually taking them out for a gig. Ideally, I like to discover the functions, first test it with a hardware controller, then program the unit somewhere into my rig, depending on the function. Now, depending on the piece I review, I usually only get to use the unit a handful of times; but this unit was on the road with me for close to five

Not Fade Away: Haze of a New Day

If you thought haze was on its way out, stop and take a look at the Magnum 2500 Hz Hazer from Martin

BY J. RICHARD ROBERTS



While I was extolling the virtues of Martin's new SCX800 barrel roller fixture across the page, what I did not mention was one of the reasons I was able to dig the SCX so much—Martin's Magnum 2500 Hz Hazer.

Truly a companion piece, the Magnum 2500 Hz is perfectly sized and aggressively positioned to meet the needs of the over-the-road DJs. The object of any hazer is a present-yet-barely-visible atmospheric fog. the Magnum has that in the form of 2500 square meters per minute (hence the name). Fueling this massive output is a 900W heat exchanger and a 3.8 liter fluid capacity that, in my case, was enough to last all of a three-hour school dance and a few tests back at the mojo dojo.

POWERFUL YET CONTROLLABLE

Most times it seems that the controls attached to

a fog/haze machine are a little misleading. One minute, the haze seems to be coming out too slow (or in cycles that are too slow), while any adjustment means gambling with either a torrent of fog or a trickle of haze that only looks like the output of a heavy cigar smoker. With the 2500, the controls are as fluid as they are fluent, and the true availability of continuous haze makes that hue more easily accessible. The addition of a density output control makes the Magnum sort of a DJ's secret weapon against trigger happy smoke alarms.

The Magnum 2500 Hz again comes very solidly constructed, as I noted about the SCX800 as well. For travel, there is a door on the back half of the unit that houses the fluid reservoir as well as space enough for the wired controller, which makes tangled cords a mere memory.

AVOIDING THE ALARM

It really is too bad that not too many venues allow haze machines any more. If those venues that disallowed fog/haze after a bride and groom had had that cousin/friend "DJ" their wedding had seen the Magnum 2500 Hz in action, they might have changed their minds. I was able to utilize the density function to perfection in notoriously

weeks because its so versatile!

You want to spotlight a guest or entrance at a wedding? No problem. You want to use this unit as a centerpiece on a 22' section of box truss and have it hold up against your moving heads? No problem. Say you need a light to project your company logo at a bridal fair; absolutely no problem (thanks to an easy accessible interchangeable gobo wheel).

And speaking of gobos, one more feature that I found impressive in large halls was the large beams produced at short distances. Anywhere in the room I chose to take the beam, it was not only adequate but no manual focus was required and detail of the gobo was not lost in translation.

What I can see, however, are some jocks having a problem with the physical weight of the unit. At just under 30 pounds it is not the lightest fixture out there; it is also not the heaviest. I own 65 to 80-pound moving heads with half the features! As long as you invest in a rolling road case and use the included adjustable bracket to make physics work for you and not against you, a pair of SCXs would be a great addition to your rig.

On the whole, the SCX is real solid piece. With this unit, I see features and operation so smooth that it reminds me of fixtures in a completely different price point. The weight of the fixture may scare off some--but they also may consider getting in shape if 30 lbs is a problem! With the SCX800, we very well may be seeing the rebirth of the barrel roller.

www.martin.com MB

"sticky" high school gyms where I have previously required a visit from the local fire department. Although a representative was still there at setup, we were all amazed that there were no strobing lights and whistling sirens to greet us.

At the events where I used it, the haze machine functioned exactly as it should, and—as I mentioned previously—used less fog than I had expected. Speaking of that, it is recommended that you use Martin's especially mixed haze solution, as it is specifically formulated for the Magnum line of haze machines.

Although many are swearing off haze machines, I would recommend them to anyone who really wants to add a "wow" factor to their light show. (And since fewer people are using haze/fog, you have a better chance of up-selling your clients!) Haze can be your best friend or your worst enemy, depending on how you use it. Luckily for the working DJ, Martin has provided a tool to safely and effectively add color to our shows and stability to our productions. www.martin.com MB

THE SKYWRITER
BUILT TO PERFORM™

CLUB WORLD AWARDS NOMINEE

The Skywriter was nominated for a Club World award because it is simply the best laser system available anywhere costing less than half of the next nearest competitor. From custom text and graphics with the new XA-LIVE software package to over a hundred on board effects, images, and phrases, the Skywriter takes laser projection to a new level with high speed precision optics and more than 100mW of blazing laser power. Industry leading safety features and a full FDA certification makes the Skywriter perfect for DJ's and clubs looking to step up their laser light shows in a BIG way. Check out the Skywriter and more professional laser systems at www.x-laser.com!

CLASS 3A/B LASER LIGHT - AVOID EXPOSURE TO BEAM

Guerilla Marketing Companion For DJ's

Based on the 4th Edition of Jay Conrad Levinson's Guerilla Marketing Series, Andy Powell has collaborated with ProDJ Publishing (MobileBeat/ProDJ.Com) and Guerilla Marketing International and created a companion to the bestselling Guerilla Marketing book by Jay Conrad Levinson

Andy Powell is the National Sales Director for Mobile Beat Magazine and ProDJ.Com (ProDJ Publishing). He has a background in consumer and commercial lending/marketing. He is a former professional baseball mascot where he acquired his nickname "Cubbie" that everyone still calls him to this day. He got his start in the ProDJ family as a DJ. From there is was able to help grow the local DJ business over 50% which enabled ProDJ Publishing to purchase Mobile Beat Magazine and Trade Shows. Since starting with Mobile Beat he has been able to work with many new and established companies to help them launch new products and strengthen their presence in the mobile DJ industry. When he is not traveling looking for new products for the DJ Market he enjoys spending time with his family. He really enjoys working for ProDJ Publishing and if you don't believe it, just ask him for his business card...it will tell you "He is just a Fat Kid Living a Dream..."

**Check out ProDJPublishing.com or call
500-257-7635 ext 0 for a dealer near you!**

ProDJ Publishing

A Trick of the 'Tale

Deceptively simple wireless device wraps up your gear with tight security

BY RYAN BURGER

When I have a problem, I go to people for a solution. Not just to buy a product or a service, but to find a way to resolve an issue. After my staff at the 2008 Mobile Beat show had to work through two long nights as a security guards at the location where all our parties are held and our equipment is kept, I knew I needed to remedy the situation. I had a problem...until I found Tattletale.

SIMPLY SECURE

Do you ever have events that you have to set up the day before and then come back to the facility about an hour before start time? Jake Feldman of our staff does our larger production high school events and county/city fairs; previously he had to worry about setting up the gear and trusting that no one would get into the facility to cause trouble or steal anything. Well, now we have a portable security solution that is perfect for the mobile entertainment industry.

The Tattletale is a compact, portable, wireless unit. And that's the key. We can all have security systems on our homes, on our offices or even our DJ warehouses. But they require long-term contracts, extra wiring, and don't offer ANY portability. In contrast, the



Tattletale provides an ingeniously simple solution to the problem of setting up a temporary security system. The technology has been tried and proven on construction sites with millions of dollars worth of equipment at stake; now, it is available to sound contractors and mobile DJs for use at their "sites."

So how does the Tattletale work? The product has a built-in motion detector, and can connect to other external sensors to detect motion or heat (for fire or the heat signature of a person), and also to loop-type units to lock around and through your gear like a kind of super bike lock and chain. It is also capable of connecting to wireless sensors, either indoors or outdoors, up to 2,000 feet away.

But by far the best aspect of the Tattletale's connectivity is that it produces a digital cell burst to the manufacturer's monitoring service or directly to you via SMS texting service. Just as with home or business monitoring services, after an alarm they can then call you, other staff members, or the police/fire department.

The main unit also features a heavy-duty built-in battery for 10 hours of backup power, a lighted keypad, 115-decibel siren and a safety strobe light.

COST-EFFECTIVE PROTECTION

Another great feature of the provided monitoring ser-

vice is that off by the and prepay agreement spread that time period by the service for the

have larger events, for instance, May and June for high school proms, or July and August for summer fairs.

So, you have your upfront cost of the unit, which is \$799, plus any additional sensors, plus the \$35/month service. Just one major \$3,000 event just about covers the cost of onsite security. Or, you could choose to use the Tattletale regularly at your office or warehouse and at normal events; it's still a cost-effective method of maintaining security for your equipment.

This kind of flexibil-



you can turn it on and month. You sign up for a 12-month but you can over a 3-4 year only turning on months when you



ity is why the Tattletale works for our business. Whether it's at our trade show or the next huge high school dance, we now feel much more at ease about leaving setup unattended. How safe is your DJ gear at the office and at your events when you aren't there?

For more information on this product please check out www.tattletalealarm.com or call 888-835-5668. MB



SHOWCASE

STARTING AT
ONLY \$65 PER
*COLUMN INCH
(1.75" W x 1" H)

GOT A NEW PRODUCT OR SERVICE TO SELL.
GEAR TO MOVE, A JOB OPENING, OR ANYTHING
ELSE TO TELL DJS ABOUT? SPOTLIGHT IT HERE,
IN THE MOBILE BEAT SHOWCASE!

TO PLACE YOUR AD, CALL
515-986-3300 x304

DJs...KJs...Now you can offer complete show productions with this exciting game show entertainment system!
The Original
GAME SHOW MANIA!
— Digital Scorekeeping & Sound Effects
— Lightning-Fast Electronic Lockout
— Rugged and Portable • Quick Set Up
— Use Our Games or Design Your Own...
Manufactured and distributed by Creative Imagination
4153 SW 47th Avenue, #148 / Ft. Lauderdale, FL 33314
800-644-3141 954-316-6001
Fax 954-316-6005 / www.gameshowmania.com
Ask about Walla Balla and our economical Mini-Game Show System, too!



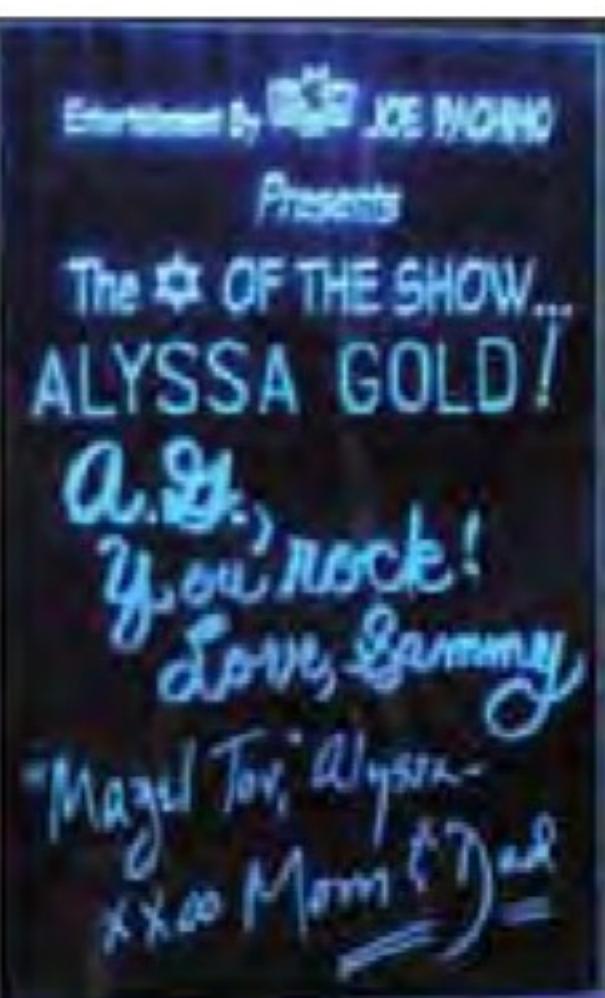

CUSTOM EVENT DESIGN
Custom Horse Race Party Kit

Bring the thrill and excitement of HORSE RACING indoors for:

- ✓ Birthday Parties
- ✓ Company Functions
- ✓ Association Meetings
- ✓ Reunions
- ✓ Bar & Bat Mitzvahs
- ✓ Fund-Raisers

No group too small or too large!
www.customhorseracepartykit.com

Call toll-free
800-560-7472
Ask About Becoming An Affiliate!



LED Edge-Lit SIGN

Etched with
YOUR COMPANY'S LOGO!

3 SIZES, 3 COLORS

WRITE ON WIPE OFF

Take-It-From-Us.com
(800)296-2596

NAME & ADJA DISCOUNT

Evergreen Marketing

LED Signs

Etched With
Your Logo!

3 COLORS!
3 SIZES!

SUBSCRIBE OR RENEW AT
www.mobilebeat.com
OR CALL 1-800-257-7635

CONTINUED FROM PAGE 12

GEMINI PACKS AN ALL-IN-ONE PUNCH

Combining all the best in DJ performance features, **Gemini's CDMP-6000 CD/MP3/USB Mixing Console** puts the tools entertainers need right at their fingertips. USB inputs let



you play and manipulate songs directly from a USB key, and an MP3 player is included for even greater convenience. Ideal for mobile DJ rigs or club installations, the CDMP-6000 is loaded with cutting-edge features. In the Player Section: Onboard audio CD, CD-R, MP3 playback, plus MP3 and WAV playback from USB storage devices (FAT, FAT32, NTFS formats); anti-shock protection via RAM buffer memory; selectable jog modes - pitch bend/search/scratch; a scratch effect mode; multifunction scroll knob for MP3 folder navigation; instant start and cue with preview; single, continuous and repeat play modes; seamless loop with re-loop; BPM read out with tap tempo sensing; pitch bend via jog wheel or buttons ±26%; frame-accurate search; variable pitch control of ±8,16 & 24%. In the Mixer Section: 3-band EQ with gain control; 1/4" headphone output; XLR and 1/4" mic inputs; auxiliary inputs for phono or line devices; and even more. www.geminidj.com

THE SYSTEM EXPANDS

The next installment in the award-winning **SC System 3 Series** of controllers by **Stanton**, the **SCS.3m**, has been released. The SCS.3m is a portable MIDI controller with a unique control surface that emulates the layout of a traditional 2-channel mixer, but is completely touch-sensitive, featuring the acclaimed StanTouch® technology introduced in its deck controller counterpart, the Stanton SCS.3d DaScratch. Each SCS.3m ships with a new version of Native Instruments'



Traktor LE that is based on the latest TRAKTOR PRO software platform, allowing the SC System 3 products to be used together to create a full DJ system.

The SCS.3m incorporates all of the functions of a 2-channel DJ mixer, plus a host of new performance features made possible by Stanton's unique

Rock & Roll Redux Part 2

CONTINUED FROM PAGE 34

CALIFORNIA GIRLS

In the mid-1960s surf music was a major part of the pop music scene and The Beach Boys were racking up the hits left and right and legend has it that the lyrics for the song are a result of Brian Wilson's first LSD trip. While under the influence of the psychedelic, drug he came up with the melody and the first line, "Well East Coast girls are hip, I really dig the styles they wear.", the next day after the drug wore off, Wilson and fellow Beach Boy Mike Love finished the song. The Beach Boys released the song in July 1965, and it hit number three on the Billboard Hot 100. The song is part of the Rock and Roll Hall of Fame's 500 songs that shaped Rock and Roll list; Rolling Stone magazine also placed the song at number 71 on their 500 Greatest Songs of All Time list.

In 1985, fresh from his breakup with mega-band Van Halen, David Lee Roth rerecorded the song with Beach Boys member Carl Wilson providing backup vocals. This was Roth's first single released from his solo album, "Crazy from the Heat" and like The Beach Boys version. It peaked at number three on the Billboard Hot 100. Roth also co directed the

music video, which received major airplay on MTV in early 1985 portraying Roth as a tour guide showing an interesting array of tourists around the beach while he sang. The video did receive several MTV video music awards nominations in 1985 but did not win any.

JUST A GIGOLO I AIN'T GOT NOBODY

Originally based on Louis Prima's 1956 medley, David Lee Roth followed up his successful release of "California Girls" with this slightly goofy ode to being a gigolo. While the song reached number 12 on the Billboard Charts. The music video received major airplay on MTV, thanks largely to Roth's tongue-in-cheek lampooning of the music video network. The video shows Roth breaking in on several iconic 80s artists who are filming music videos such as Michael Jackson, Cyndi Lauper, and Billy Idol and wrecking their videos. **MB**



touch sensitive control surface. The touch sensitive sliders can be used to tweak EQs or instantly switch the sliders to control FX parameters within Traktor LE. The wide, touch-sensitive crossfader allows for seamless slow blends between decks, but is also able to detect multiple finger presses, allowing for quick transform effects all in one control surface. The multicolor buttons can easily perform transport controls for starting and stopping playback, setting loops, doing EQ kills, or engaging effects without requiring a separate trigger controller. All of the visual indicators stay 100% in sync with applications supporting MIDI feedback, allowing for clear indication of the software settings and positions in low light situations. Additionally, the unique surface provides a new level of durability, since there are no moving parts to wear or break.

One of the first controllers integrating with the new Traktor LE, the SCS.3m is designed to interface seamlessly with Traktor's internal mixer, and incorporate full application feedback, ensuring complete parity between hardware and software. iTunes® integration, album art support, and broad file compatibility allow for unparalleled music collection browsing and management, so finding and organizing tracks is quick and simple. An advanced tempo detection/synchronization engine enables the DJ to sync the decks for an automatic beat match once music has been loaded into the virtual decks. For more information on the SCS.3m or other products in the SC System family, visit www.stantondj.com or www.enterthesystem.com.

FIT AND TRIM

Hercules, a pioneer in the world of digital audio mixing solutions for PC, is currently extending its professional range with an audio interface specifically tailored for DJs: the **Hercules Deejay Trim 4&6**. Features include: 4 pre-amplified inputs, each featuring a view-meter; two modes:



a 4 input/4 output mode and a 2 input/6 output mode; a built-in; a 3-port USB 2.0 hub supplied by an external power adapter; a steel casing to handle the most intensive uses. For easy integration to DJing gear, the device's 4 Line or Phono inputs can be connected to CD or MP3 players (Line input) or turntables (Phono input) and be mixed with music files stored on the computer. The pre-amplification on the inputs is adjustable using two rotary switches, allowing fine adjustment of the volume at the inputs in order to attenuate high-level sources or amplify weaker audio sources, such as turntables. More details are available at www.hercules.com. **MB**

PLAY SOMETHING WE CAN DANCE TO

JAY MAXWELL

PARTY JUST 4 FUN DANCE
1970-PRESENT HIP HOP
REGGAE LATIN YOUTH
VINTAGE GROOVES CLASSIC
ROCK NEW WAVE MODERN
ROCK CHRISTIAN FAST
COUNTRY SLOW COUNTRY
SLOW SONGS 1955-PRESENT
LIFETIME LOVE BIG BAND
AMERICAN SONGBOOK

Updated annually and entering its 2nd decade (1st edition, 1997) this book/CD-ROM set is packed with essential song information for DJs, compiled by Mobile Beat's resident musicologist, Jay Maxwell.

PLAY SOMETHING WE CAN DANCE TO features essential **song lists** (see categories above) sorted by Title, Artist, Category, Year and BPM, along with 2 dozen of Jay's previous **articles** and lists as found in MB, all in a time-tested, easy-to-use spiral-bound format.



TO ORDER:

1. Go to www.mobilebeat.com
2. Click on Bookstore
3. Search "Play Something"
4. Or call 515-986-3300 ext 0

ADVERTISERS

CONTACT ANDY POWELL AT 515-986-3300 x304 FOR ADVERTISING INFORMATION

American Audio	americanaudio.us	800-322-6337.....	5
American Disc Jockey Assoc (ADJA)	adja.org.....	888-723-5776.....	37
American DJ	americandj.com	800-322-6337.....	68
Bag End Loudspeakers USA	bagend.com	888-459-3030.....	25
Breakthrough Marketing.....	breakthroughbrochures.com ...	800-810-4152.....	47
CHAUVENT	chauvetlighting.com	800-762-1084.....	7
Cheap DJ Gear (Pro Audio & Video).....	cheapdjpegar.us.....	888-694-5888.....	53
DigiGames	triviaproducer.com	888-874-8427.....	51
DJ Intelligence	djinelligence.com .....	.....	33
DJsLastMinute.com	djslastminute.com .....	.....	47
Easy Pro.....	jfeeasypro.com.....	800-245-3675.....	57
European Body Art	europeanbodyart.com	800-991-4322	47
Eliminator Lighting	eliminatorlightingdirect.com .....	.....	19
Frankenstand	frankenstand.com	619-223-7587.....	35
Global Truss	globaltruss.com	323-415-6225.....	25
IDJNOW	idjnow.com	631-321-1700.....	21
Mobile Beat TOUR 2009	mobilebeat.com/mb-tour .....	.....	8
Music Trends.....	musictrends.com.....	888-621-DJDJ	27
NAME (Nat'l Assoc. of Mobile Entertainers)... nameentertainers.com.....	800-434-8274.....	53	
Numark	numark.com.....	.....	13
Odyssey Innovative Designs	odysseygear.com	626-334-0226.....	21
Open Air Photobooth	openairphotobooth.com .....	.....	27
Pioneer	pioneerdj.com .....	.....	2
Play Something We Can Dance To (Book).....	mobilebeat.com (click "Bookstore") .....	.....	65
Pro DJ Publishing	prodjpublishing.com	800-257-7635 x0	35, 61
Promo Only	promoonly.com	407-331-3600.....	67
QSC	qscaudio.com .....	.....	3
Rhythm Rob's DJ Companion Products ...	djcompanion.com	905-325-3805.....	57
SoftJock	softjock.com.....	845-568-5833.....	19
Snow Masters.....	snowmasters.com	800-745-8599.....	27
Tattletale.....	tattletalealarm.com	888-TELL-ON-U	35
VocoPro	vocopro.com.....	800-678-5348.....	23
X-Laser.....	x-laser.com.....	.....	61

Why Did YOU Attend MBLV09?



Beverages
 Education
 Entertainment
 Exhibitors
 Experience
 Gambling
 Give-Aways
 Growth
 Idea Sharing
 Innovations
 Interest
 Las Vegas
 Mobile Beat
 Networking
 Night Life
 Party
 Presentors
 Seminars
 Sharing
 Vacation
 Vendors



SOLUTION TO WORD SEARCH ON PAGE 18

The Time for Advanced Education Has Arrived

DJs are realizing that "on the job" training isn't enough anymore

BY LARRY WILLIAMS

As hosts of special events like weddings and corporate gatherings, for years we have all witnessed people who have exhibited various degrees of apprehensiveness when speaking on the microphone. For many, toasting or making an announcement can be a frightening proposition. It's been said that public speaking represents the single greatest fear amongst the general public. If our first-hand accounts provide any reasonable measure of accuracy, then this fear is likely well founded.

For many in our industry, a fear of public speaking is often tempered by greater fears of lackluster performances, bad business decisions and ill-advised equipment purchases. Clearly what concerns the average DJ far transcends speaking on the microphone. Many who have entered our profession find themselves approaching public speaking in the same manner as those who are asked to speak occasionally: They wing it. Some would argue that this means you are gaining valuable experience. Such an observation is a fallacy, at best.

ACTING UPON YOUR DESIRE

Those who are actively involved in our industry are quick to express that our vocation is a viable form of entertainment. In fact, many DJs do consider themselves entertainers. But as you look at just about any other entertainers, such as actors, singers, comedians, musicians etc., you would be hard pressed to find many that have not engaged in some form of advanced education. Stage performers take great pride in showcasing the talents they have meticulously honed, rehearsed, studied and perfected.

Sadly, the DJ profession represents a minority viewpoint that, for the most part, argues that "on the job" training is, in most cases, sufficient to sustain one's talent within this profession. In recent surveys, fewer than 2% acknowledged having received any formal or professional training in the performing arts.

Mark Ferrell, a noted industry leader and accomplished veteran of advanced level training, explains the benefits of this form of education in this fashion: "Training is the hallmark of professional achievement. Every recognized profession, and more to the point, the entertainment profession, can be identified by its practitioners' initial, then ongoing training and education. The result is always a more professional presentation, which results in more respect, status and income. Of all the things a DJ can do to improve his/her worth, the most important thing is to improve his/her performance skills. The only way to do that is through training."

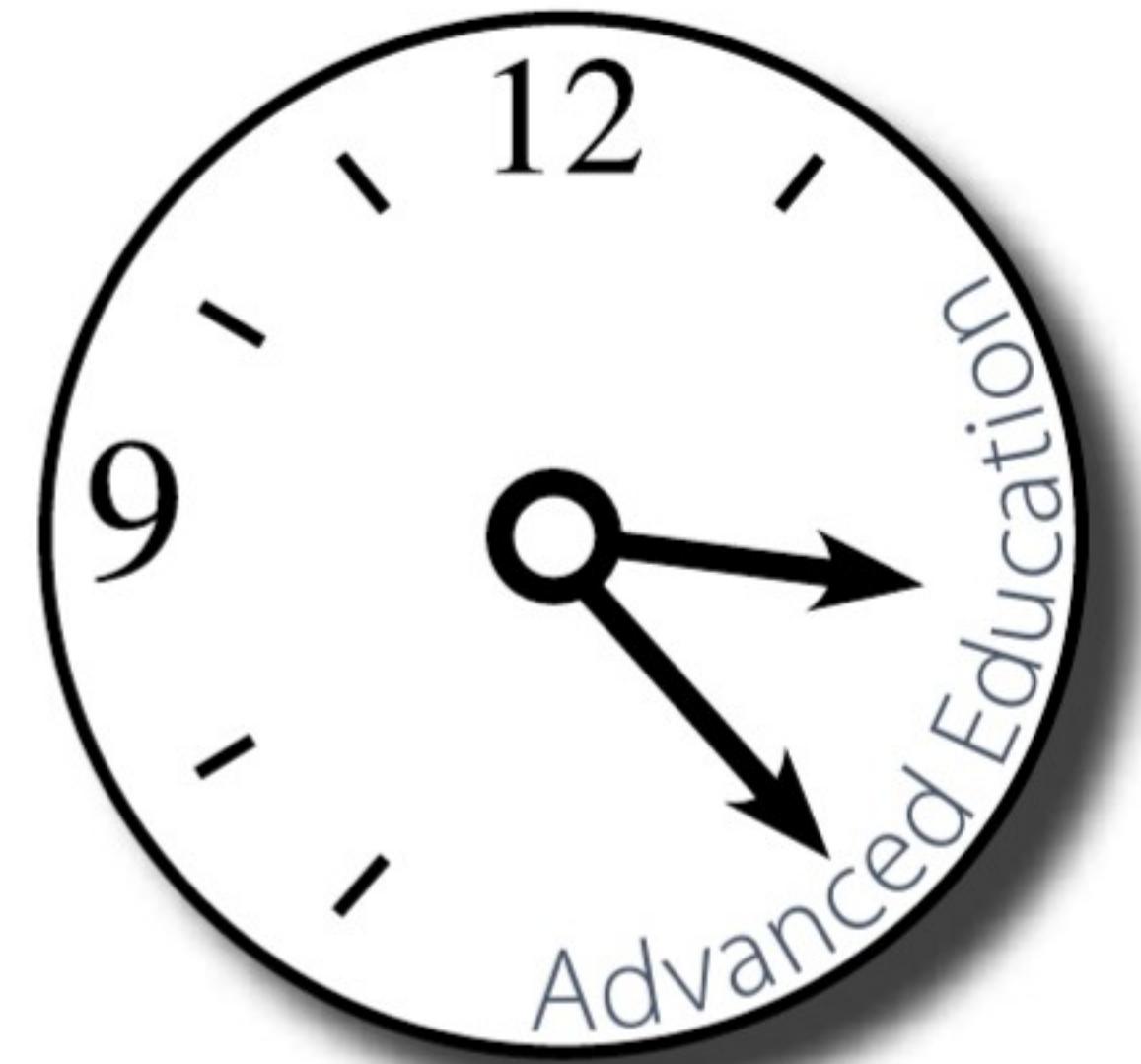
Obviously this sort of advanced training can extend far beyond vocal training. Though vocal training can be a great focus or emphasis, other talent-based DJ performance characteristics such as music mixing, presentation qualities, interactive games and sound reinforcement can all be very beneficial forms of advanced level educational training that can be sought out and secured for our benefit.

AVAILABLE AVENUES

The DJ industry has made significant strides in education. In fact, the current educational avenues that are available to DJs have never been better. Through regional and national conferences, books, magazines and DVDs, we have excelled in offering an incredible foundation of excellence to build our businesses upon.

Advanced education, on the other hand, offers enormous benefits when you consider the attention given to a specific field of study by a highly trained educator who can evaluate, teach, dissect, motivate and mentor a student on a specific skill set.

There are several educational avenues of advanced level training that are available to DJs. Workshops for voice, acting, comedy and improv, along with training schools that offer personal coaching with accredited professional instructors, can be found in most large cities. Toastmasters and The Voicecaster are two that offer specific training for anyone interested in detailed study in the field of vocal training. The Marbecca Method offers DJs unique one-on-one training that is centralized to voice and presentation qualities that are specific to the DJ industry. Other workshops that encompass specialized fields of study can be found through various entertainment directories, community colleges and often times through the offerings of seminar speakers.



BETTER EDUCATED DJS MEANS A MORE VIABLE INDUSTRY

If we as an industry were to embrace this higher level of education more seriously we would be in a far better competitive position to raise the bar and establish standards that far exceed our current level of success. To engage in one-on-one training or advanced level education that specifically centralizes a particular field of study can, without a doubt, be the catalyst that propels our industry forward in a manner that enjoys an uphill spiraling progression of success.

Mark Ferrell has championed the effort to bring advanced level education to the DJ industry. He says, "The quickest way, in my opinion, to change public perception of our industry--the mobile DJ industry--is to aspire to the same standards of the larger industry that we are a part of--the entertainment industry. We, as mobile DJs, need to do what every other professional and trade industry does: ongoing training, coaching, and education, just like every successful professional actor, musician, and athlete do their entire careers."

There is nothing new about the concept of advanced education. To the contrary, it has been around for years and widely established in nearly every other form of entertainment. However within the DJ profession, we are just beginning to realize the benefits of this higher level of specialized training. For those who have experienced it, the future couldn't be brighter! **MB**

Larry Williams is the author of the acclaimed title, *Mind Your Own Business*, and is a nationally recognized seminar speaker. He serves as a chapter director for the American Disc Jockey Association and has also served with the national organization. In 2006 he was awarded the ADJA's Michael Butler Humanitarian Award. For more information, please visit www.djlarrywilliams.com.

**Do more DJs choose us because we're the best?
Or are we the best because more DJs choose us?**

YES.

PROMO ONLY.

The industry's complete source for music and music video
Serving the DJ community since 1992

- 18 Formats on CD
- 8 Formats on DVD
- Personal Music Consultants
- Clean Edits
- Exclusive Remixes
- Hard-to-find 12" Dance Mixes

Top 40, Hip-Hop, Country, Rock, House, Latin, Christian, Dance, Imports, and more!

Turnkey Music & Music Video Libraries Available

Monthly & Weekly Delivery

**www.promoonly.com
407-331-3600**

Licensed for use by industry professionals only. Proof of eligibility required.

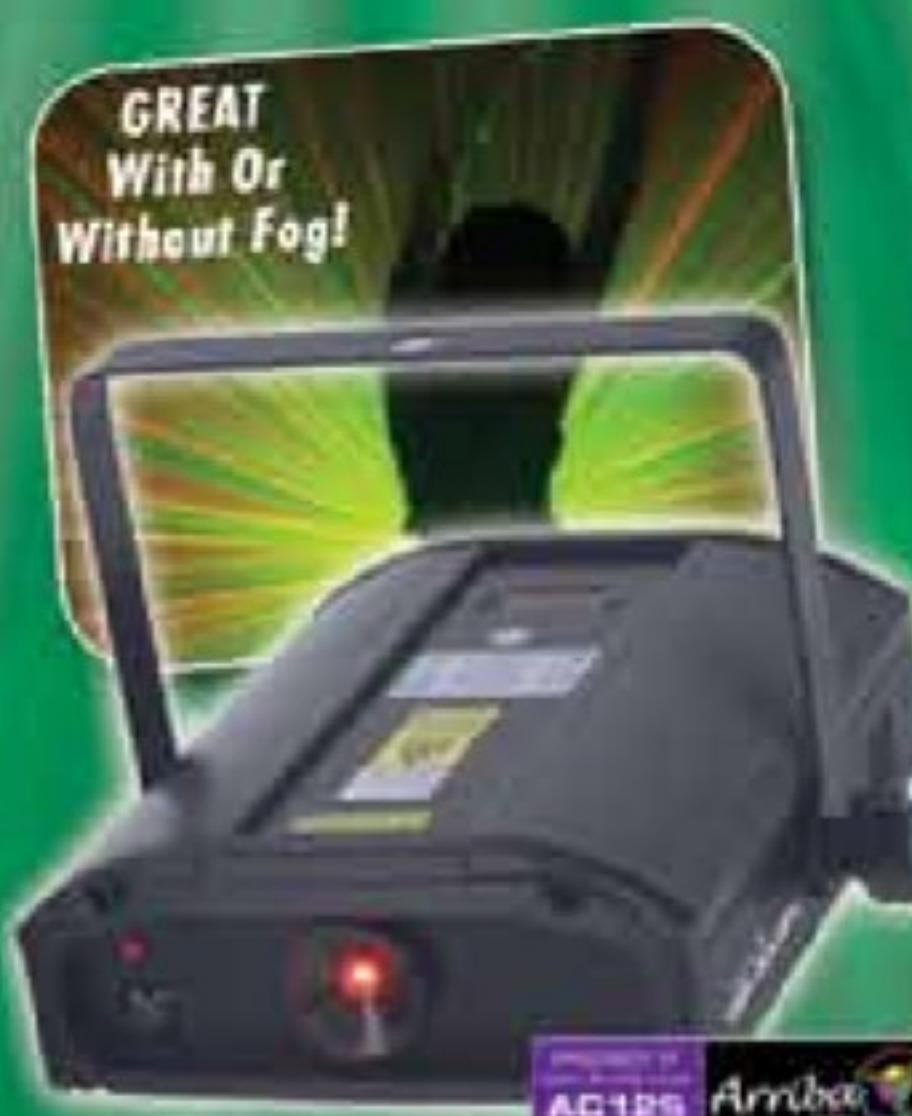


"Take The Crowd To A New Dimension With The ADJ Galaxian Series Lasers!"



GALAXIAN 3D \$349.99

Featuring green beams that rotate back and forth creating amazing aerial effects on a ceiling or projected onto a crowd. Over 500 red and green laser beams.



GALAXIAN \$299.99

Red and Green laser beams create exciting animated patterns on a wall or ceiling with or without the use of fog.



GALAXIAN SKY \$249.99

Green laser produces a "Liquid Sky" effect. 10mW laser with over 500 green laser beams. Massive beam spread covers a large area.



\$549.99 GALAXIAN MOVE

Over 500 red and green laser beams that fill an entire room with it's moving head capabilities. Just turn it on and let it run in sound active mode through it's exciting built-in programs.

American DJ

Quality, Affordable & Reliable Products From A Company You Can Trust!

For product details, an Authorized Dealer in your area, video clips of the lights in action & the latest products news, go to: www.americandj.com or Call 1-800-322-6337

2009 American DJ Los Angeles, CA 90040 USA Pricing & Specifications Subject To Change Without Notice. *Pricing in U.S. Dollars. Dealer Price May Vary. In Canada? Contact Sounds Distributions: Toll Free 800.26.SOUND, Local: 905.426.9862.

Perfect for small clubs or the entertainer on the go!

REED

